

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVII., No. 941.

NEW YORK: SATURDAY, JANUARY 9, 1897.

PRICE, TEN CENTS.



EUGENE JEPSON.

K. J. King

ETHEL BROWNING.



The portrait above shown is of Ethel Browning, who accompanied Nat Goodwin on his tour to the antipodes. Miss Browning made a decided hit with the Australian press and people, appearing in widely different characters. The Melbourne *Champion* said of her: "After Mr. Goodwin, the most interesting member of the company is perhaps Ethel Browning. She is a very agreeable actress of pronounced originality. She is an oddity, quaintly attractive, and possessing a remarkably vigorous personality." *Table Talk*, of the same city, said: "Ethel Browning, known as Nell in *A Gilded Fool*, is the sort of a girl one likes to speak of as a 'dear little thing.' She has a fascinating manner, a musically rippling laugh, and that sort of winning way it is quite impossible to resist." The same journal, after the production of *In Mizoura*, said: "Next to Mr. Goodwin, Ethel Browning has the greatest claim to attention. As *Lizbeth* she is in direct contrast to the dainty little lady of *A Gilded Fool*. Skill in sustaining an eccentric part of this kind is the gift of but few, and these few rise to eminence in their profession, so of pretty Miss Browning much more will be heard in the future." The company appeared at Adelaide and the press notices of Miss Browning were very favorable. Just prior to her return to America Blanche Walsh produced A. E. Lancaster's dramatic poem, *Romeo's First Love*, as a curtain-raiser to *The Nominee*. Miss Browning played Rosaline to the Romeo of Miss Walsh, and created a most favorable impression by her work as the heartless, capricious damsel who preceded Juliet in Romeo's affections. The newspapers also praised this characterization highly. It is said that of all the favorable comment Miss Browning's work received, that bestowed upon her Rosaline pleased her most, as it was a character totally unlike any previously assigned her, one opening up a broader and more congenial field for work. Miss Browning is a Western girl, and came first to New York in 1892, making her debut in Henry Gay Carleton's play, *Ye Earle Trouble*, at Proctor's. She afterward joined Joseph Jefferson's company. This is her second season in Mr. Goodwin's support.

EUGENE JEPSON.

Eugene Jepson was born at Hartford, Conn., just before the civil war, and began to wrestle with fortune when eleven years of age. He was employed in the office of the Hartford *Post*, performing successively every service from office boy to reporter. Between times he studied singing and elocution, and, having been blessed with a tenor voice, found Sunday employment in a local church choir from which he derived the meagre sum of \$300 a year.

Mr. Jepson became addicted to amateur acting and, what with singing and histrionic efforts, soon to be a useful member of one of those circles which, in towns and the smaller cities, furnish home talent entertainments for all sorts of charities and the glorification of the performers. It was at this stage that a career in the minstrelsy was suggested and seriously considered. Conscience, however, intervened and Mr. Jepson declined to enter a calling for which he had, and has, a profound reverence and for which he believed himself unfitted.

Mr. Jepson gave concerts and readings in small towns until he had made sufficient reputation to warrant a hearing in New York when he first appeared at Association Hall, and afterwards at Steinwall Hall, before large audiences. Then came a position in a New York choir and a continuance of musical studies under Maretzek, Torriani, and William Courtney. After a sixteen weeks' engagement in comic opera, Mr. Jepson became afflicted with throat trouble, gave up singing, went home to Hartford and published a weekly paper until, one day, D. D. Thompson came along and wanted a young man to play a juvenile part and sing a song. After several pleasant seasons Mr. Jepson joined Margaret Mather, and has since been associated with Fanny Davenport, Clara Morris, Denman Thompson's Two Sisters, Augustin Daly's and George Holland's stock companies, and is now playing the fiery Johnson in *Too Much Johnson*, under Charles Frohman's management.

He has played the King in *Hamlet* one week and Touchstone the next; has followed Macbeth with Byke in *Under the Gaslight*; and Professor Rabbit in *A Night Off with Malec*, in *The Apostate*; to say nothing of Sir Anthony Absolute, Colonel Damas, Mercutio, and others in a list of a hundred plays, and still hopes for his opportunity, as he puts it. Mr. Jepson studied Sir Harcourt Courtney from Sunday morning to Monday night; Mercutio from Friday night to Saturday matinee, and Mourzouk, in *Giroflé Girofla*, from one night to the next. These are a few of the things that Mr. Jepson has done, and in common with all ambitious members of his calling, he expects much of the future.

EQUINE OUTBREAK IN HARLEM.

"Gilmore," one of the race-horses employed to lead realism to The Sporting Duchess, took flight at a stray rope during the performance at the Harlem Opera House Dec. 28 and bolted. His rider, a jockey named Walter Whyburn, was thrown and badly bruised, as also were Electrician Henry Steinman and two supers, Harry Thompson and Dennis Nicholas, who sought to stay the mad career of "Gilmore." The horse brought up against a window, the shattered glass of which severed an artery in his throat and necessitated his death.

BOOKS REVIEWED.

"A WOMAN WITH A RECORD," a novel by Mrs. Finley Anderson. G. W. Dillingham and Company, New York.

The cheerful belief that erotic novels of the "smart" sort had become extinct is rudely shattered by Mrs. Finley Anderson's book. "A Woman with a Record" is a title no more startling than the "record" in question, and much less fearful and wonderful than the specimen of literature that goes with it. The novel is a strange mixture of capital f's, disagreeable unconventionality, and caloric characters who should be in jails or asylums, all pervaded by a superheated atmosphere deadly to health or to rest. The woman in the case, Lenor Valliant, who represents a type happily scarce, goes in for what she calls *roues*, French balls, cocktails, and that sort of thing, losing no opportunity to project doubtful epigrams, and to throw in occasional outpourings of advice based upon alleged experience. Then, too, she yearns for "Bohemianism," as women always do in such novels. The authoress appears to have garnered her knowledge of Bohemia from French table d'hotes, or from roof-gardens, and the men of her idyllic world are Wall Street stock jobbers and their like—imagine a Wall Street Bohemian! No chance is lost to advertise dry goods shops, hotels, theatres and what not else, and some of the allusions to dramatic affairs are ghastly mixed, notably an instance when Sir Henry Irving, Yvette Guilbert, Fregeol, Loie Fuller, and Anna Held are mentioned as in New York at the same time. A diverting sequence of ideas is to be found at the beginning. On page 1 we read: "She laughed and drank more champagne." On page 2: "The glasses were refilled; and just below: 'I was painfully sober.'" The woman with a record seems to have been a person of inordinate egotism and extremely bad manners.

SHAKESPEARE'S HEROES ON THE STAGE; by Charles E. L. Wingate. Illustrated. T. Y. Crowell and Company, New York and Boston.

The success attained and well merited by Charles E. L. Wingate's "Shakespeare's Heroes on the Stage" has prompted him to complete another work upon the heroes of the Bard and their places upon the stage. The book considers Othello, Lear, Shylock, Coriolanus, Macbeth, Hamlet, Richard III., and incidentally, Iago. The great exponents of these renowned characters in former years and in latter days, almost two hundred all told, are thoughtfully discussed and, in many cases, handsomely pictured in photographic reproductions.

Quaint anecdotes and a fund of previously unpublished biographical information are given in terse and genial style that instructs without wearying the reader.

Much care has been expended in research and arrangement of matter, and the accomplishments of the early players, many rare and curious portraits in character being shown to emphasize the strange notions of drama, of archaic logical fitness, and of proper accessories that obtained in the so-called good old days.

The book should prove of real assistance to students of the stage, and more particularly to those who desire to have a trustworthy knowledge of the personal characteristics of great actors and to seek therein a better understanding of those who have played, and a more intelligent estimation of those who now play in the roles of the classics.

Notes.

The holiday number of *Werner's Magazine* contains much matter of interest to students of vocal and physical expression. A meeting of the Werner Society, held on Nov. 24, is reported in full in this number. The subject considered was "The Future of the Elocutionary Profession," and addresses were made by a number of persons concerned about this topic. Alfred Ayres was called upon by the chairman of the meeting for an address, and was introduced as "the author of 'The Orthoclept,' 'The Verbalist,' and different works on language, and probably the best student and the most careful student of language in New York city—probably the man who has made the most careful study of words and knows most about their value." Mr. Ayres, as in his habit, spoke his mind about elocution and elocutionists, and so seriously offended some of the members of the meeting that he was called to order and cut off at the most interesting point of his speech. A careful reading of Mr. Ayres's remarks does not disclose any matter that should offend those who know what elocution is and who are able to adjust its values to other elements in the art of expression.

Fac simile pages of "A very reasonable Calendar for the year of our Lord 1897," designed to be used by ye manly lovers of ye great poet, Master William Shakespeare, promise in the publication itself something far advanced from all calendar-making with Shakespeare as a basis heretofore known. It is unique, artistic, a pleasure to the lover of Shakespeare, and an education to the student of the poet. It is apt and suggestive in quotation, caustic in typography, and marks an era in calendar literature. The compilers and publishers are Louella C. Poole and Andrea Jousson, at 457 Shawmut Avenue, Boston, Mass.

THE MIRROR has received Ingomar, The Rivals and Richelieu of "The William Warren Edition of Standard Plays," published by Walter H. Baker & Co., No. 23 Winter street, Boston, Mass. This series is a credit to the publishers. The plays are well printed, from the most approved prompt books, showing all the usual cuts and the traditional stage business, and will no doubt become standard among such publications.

THE MIRROR has received the Almanac for 1897 published by the Philadelphia *Ledger*. Besides much useful information, conveniently presented, regarding the personnel of the national and state governments, the publication contains a chronological record of important events during 1896 and details of all notable international affairs for the same period. The *Ledger's* Almanac is an invaluable handbook.

Will A. Page has just published in artistic form a volume of clever verses, entitled "The Merry-Go-Round," from the pen of Willard Holcomb, dramatic and musical editor of the Washington *Post*.

JEROME SYKES'S CLOTHES RUN AWAY.

There was great excitement on the Casino stage between the acts of *An American Beauty*, last Tuesday evening. The air pump employed to inflate Jerome Sykes's rubber balloon suit, in which he appears as a fat boy, was missing, and a gas jet was connected for purposes of inflation. No sooner had the suit become well filled when it soared away to the uttermost recesses above the gridiron and a stage hand was sent up in pursuit. He was appalled by the escaping gas, and had to be assisted to the floor, to which level the deflated property at length returned through the kindly offices of gravitation. Then all was well, but the wait was a long one.

COURTESY AND DISCOURTESY.

When one learns of a really magnanimous manager it becomes one's business to record the matter. Indirectly, I have knowledge of an exceedingly courteous act done by the manager of the Amphion Theatre, over in Williamsburg, a part of Brooklyn. Brooklyn is a village, as must be known, near Greenwood Cemetery. A few weeks since, a young New Yorker crossed the turgid East River to escort his Brooklyn girl to the play at the Amphion. The box-office man sold him two chairs in row M of the orchestra. A single seat in the row remained unoccupied when the couple were established, and a man, with a worried look, soon claimed this vacancy. Then came another couple, friends of the man just mentioned, who had secured, as they supposed, seats next to him, but who found upon arrival that their checks were for row N, and that it would be impracticable to sit by their friends because of the presence of the couple first described. An usher was consulted and there were threats of uncivil war when the manager appeared.

Striving up the situation, this gentleman asked as a great favor, that the early arrivals should accept the seats in N, a row backward, and the matter was so arranged to the great delight of the three friends. After many thanks the manager retired, and this was just where the average person in his place would have permitted the affair to rest. But, mark you, he soon reappeared, pencil and pad in hand, to ask the obliging young couple which night of the week next to come would be convenient for them to see another play. They named an evening, and with more thanks, he wrote out for that date the best seat order for two. I beg to commend to the attention of the average manager this most courteous transaction; especially gracious because unnecessary and unexpected. I wonder how many metropolitan managers would have thought of such a courtesy, and, thinking, would have carried it out!

The mention of New York managers brings to mind one or two fearful and wonderful developments of the iron-clad, fireproof, hidebound "rules" which have been ordained by more than a few of our theatre lawgivers. There is on earth nothing which inspires my spirit with such rebellious earnestness as a "rule," the justly celebrated "golden" example, of course, barred I do not object to a request that I shall do so and so, but I decline to be ordered, or directed, or commanded, or "ruled." Only the other night up in Oscar Hammerstein's wintry garden, a Lord High Walter demanded that I should move my chair. Being ignored, he avowed that there was a "rule" by which I must move, and still I refused to budge, remarking that any little "rules" of his were of no concern to others. Then one of Mr. Hammerstein's blithe soldier men, in a cute, misfit uniform, was brought in. Naturally taciturn, this discreet person politely asked, as a special favor, that I should permit him to move the chair, and he was respected simply because he said nothing about a "rule."

But to return to the theatres. Information comes to hand regarding the stage door ethics of a prominent combination house, where a pretty and popular young actress was playing a week or so back. One night her father called to see her, and was turned down at the stage door because of an inexorable "rule." Proofs of identity had no weight, a petition to be allowed to remain just inside the door was regarded with suspicion, and the old gentleman was doomed to retreat into one of the recent icy nights and pace the sidewalk until the play was over. On another cold night, I am told, the young wife of an actor in the company was treated similarly, although she contrived at length to dispatch, from the front of the house, a note to her husband, and to get indoors after nearly a half hour of freezing. These examples serve to show the beautiful inconsistency of inexorable "rules." It would seem that a regulation admitting of no discretionary amendment were radically ridiculous, and that a stage door man, deemed by his employer to be possessed of no reasoning power, must be a creature of infinitesimal intellect. The theatre is, I believe, a place of employment or of professional labor. Is there another sort of business establishment at which one's father or one's wife would not be permitted at least to send in his or her card?

Among the admirable displays of conspicuous lunacy by the brilliant dramatic writers of the daily newspapers, furnished during the last few weeks, were references by the *Journal* to Richard Mansfield's production of "The Corsican Romance"; by the *Evening World* to "Lillian Russell's Secret Service," and by the *Evening Sun* to "Walter Faversham." William Faversham certainly should change his first name, as the odd little paper just mentioned has repeatedly called him "Walter," and the press must be accommodated.

Philadelphia is getting back at New York for years of reflection upon her alleged torpidity. Here is the way a recent production was billed in Quakertown: "The Sleeping City. Realistic Pictures of New York Life." What a profound squelcher!

Quar features about our first nights are the funny folk that accompany some of the "critics" to the play. One young newspaper authority is accompanied upon frequent occasions by what I take to be the star reporter on his paper. A star reporter is a phenomenon observable in every newspaper office, where he enjoys the respect of the managing editor, the reverent homage of the younger men and immunity from the scorn of the city desk. A star reporter cannot write, nor does he ever attempt to do so, knowing full well that no newspaper editor will ever esteem a man who writes better than himself. The presumable staff ornament that accompanies to the play the "critic" in point is an inspiring object for eye or ear. He writhes and twists in his chair, rolls his head from side to side, crosses and recrosses his several legs, and remarks occasionally in a gurgling, gasping, hopeless voice, "Rotten! rotten!" These two not widely dissimilar words appear to represent the alpha and the omega of his vocabulary, and to express his opinion of every performance which he attends at the invitation of the "critic." The fact that the "critic" never offers reproof fairly establishes the theory that the sufferer is really a star reporter. One must wonder why he goes to the play at all.

THE CALLOVY.

ITNEY TAKES A PARTNER.

F. C. Whitney and A. H. Moore, proprietor of a stock farm near Philadelphia, have combined in the firm of Whitney and Moore, and J. Charles Davis, now manager for Henry C. Miner's interests, will occupy a similar position with the new concern. Mr. Whitney contemplates an early European trip to arrange for a London production of Brian Boru.

GOSSIP OF THE TOWN.



Howard Kyle is playing a highly successful engagement as leading man at the Grand Opera House, San Francisco, and has been consulted concerning a starring tour for next year, having an offer to visit China, Japan and India. At the end of his present engagement, Mr. Kyle expects to return to the East for Spring openings. Mr. Kyle has just made a hit in the leading part of a tragic pantomime produced at the California Theatre by Loie Fuller.

Eddythe Chapman has signed with Giffen and Nell for leading business with their Denver Stock company.

E. E. MacFadden has been specially engaged to support Kate Claxton for a short season.

Harriet Sterling has joined the Minnie Madern Fluke company.

Marle Wellensley's Players enjoyed the largest opening of the season at Des Moines, Iowa, Grand Opera House, Dec. 28.

William S. Lavine has joined Little Christopher.

Robert A. Mansfield has written three new songs now being sung in A Breezy Time with which company he has been for four seasons.

The Students' Dramatic Society of the College of St. Francis Xavier oriented Richelleu in the college theatre Dec. 29, under direction of Fred Williams of the Lyceum. The play will be repeated on Jan. 6.

The Lotus Club will give a dinner to General Horace Porter on Saturday night. General Porter is an old Lotus member.

Esie Tittell, sister to Charlotte and Minnie Tittell, and George C. Carter, Jr., a prominent young Colorado lawyer, were married at Denver on Dec. 10. They are spending the holidays at Albuquerque, N. M., whence they will go to San Francisco.

Bruce Edwards, who has been in advance of Robert Hilliard since the season opened, joined Donnelly and Girard in My Friend from India to act in the same capacity.

Kyle MacCurdy has joined Lincoln J. Carter's Tornado company to play the juvenile part.

Mort Wade, Jr., until recently *The Mirror's* capable correspondent at Johnstown, N. Y., has been appointed manager of the Grand Opera House of that city.

Maud Winter, who has been playing the leading part in Society's Shadows with marked success will open with Donnelly and Girard at Philadelphia on Jan. 11 in the My Friend from India No. 2 company. Miss Winter received two offers for New York engagements but could not accept on account of her contract.

Thomas W. Ryley was in the city recently making final arrangements for his company in Our Flat, which opened at York, Pa., Dec. 25, and will go directly South. Mr. Ryley reports excellent business from the Emily Barker company, now playing Harry Saint Maur's new comedy, A Divorce Cure.

McCarthy and Black have decided to give George M. McCarthy's new farce, McFadden's Flats, a three-night opening at the Lyric Theatre, Hoboken, in February. Jewie Charron has been engaged to originate the character part, and a strong cast is promised. Gus Hill and George M. McCarthy are at odds over the title of the play. Each has a copyright and each has exclusive right. When both plays are produced both sides will no doubt fight for the name.

Olga Brandon and Flor-nee Levey celebrated their birthdays on Dec. 21 by a supper at the Hoffman House. These ladies have celebrated the day together in London the past five years. Miss Levey arrived here on Dec. 20, just in time for the birthday event.

Bertha Galland, who has made a hit by her acting during the past month in a programme of selections from *Romeo and Juliet*, *The School for Scandal*, *Marbeth* and *Leah the Forsaken*, will rest in New York for two weeks rehearsing *Frou-Frou*, *Leah the Forsaken* and *Romeo and Juliet*, and her manager, Robert Griffin Morris, has decided to open on the Pennsylvania circuit Jan. 15.

George King was remanded in Williamsburg, last week, on a charge of robbing Manager Frank B. Carr, of the Unique Theatre, of property worth \$150, last June. The accused was night watchman of the theatre, and disappeared on the night of the robbery.

The appellate term of the Supreme Court has affirmed the decision of the City Court of New York awarding to Fanny Brice \$3000 with interest, in a suit brought by her against Jacob Litt. The plaintiff claimed that in 1894, while she was playing in the Francis Wilson Opera company, Manager Litt persuaded her to leave the Wilson company and enter into an engagement to play in his Ole O'seen company at a salary of \$300 a week. Manager Litt failed to organize his company, the plaintiff alleged, and she was out of an engagement for the season of 1894-95. The jury allowed her the amount she sued for.

Lewis George Clarke, said to be the original of George Harris in *Uncle Tom's Cabin*, now in his eighty-fifth year and quite infirm, was signed recently at Lexington, Ky., for Salter and Martin's *Uncle Tom's Cabin* company. "Uncle George" is far from rich, and gladly accepted the engagement in hope to pay off his debts. Manager Ed. R. Salter has promised to take every care of the old man.

IN OTHER CITIES.

BROOKLYN.

The event of the week has been the reappearance of a long-absent actor from this city, of F. S. Willard, at the Mountaintop Theatre, where his new play, by Henry Arthur Jones, "The Sign of the Cross," was received with instant favor and has been several times presented before very fine audiences. It is speaking with honors to say that the drama in question excels anything that has thus far been seen upon the local stage this season, for sustained interest, general excellence of cast, and a satisfying completeness of presentation that particularly appeals to the frequent attendant of the theatre. Mr. Willard's Bailey Prothero is one of those strange combinations of reality and idealism and idealism, that he has before depicted in other of his productions with such rarely equalled skill and finish. Olga Brandon's Miss Jones was most excellent, her repression of feeling when the maternal heart was racked almost to breaking being exceedingly natural, and yet shown upon lines quite unlike those usually employed upon the stage. Messrs. O'Brien, Verba, Davenport and Harry Cane exhibited the most finished work in their respective roles, as did also Mrs. Cane in her part of Mrs. Clarendon. The latter portion of the week has been given up to the alternating of "The Professor's Love Story" and "The Middleman." Business has not only been very large but of the most fashionable type, as it always is here with this star. William H. Crane is to follow in a few days.

At the Grand Theatre, Mr. Holland has again demonstrated his right to be claimed as one of the best character actors of our stage. The compression of Colonel Carter of Cartersville from a five-act play into a certain number of just half an hour in length has resulted in perfect comedy. Mr. Holland's impersonation of the chivalric, courtly and warm-hearted Southern gentleman is both true and touching. It is one of those bits of characterization that live long in memory. Efficient as well as a fine actor, at the end of the first act, by Milton Lipman, William Dore, J. A. Maher, Blanche Burton, and Thomas Oberle. Following this has been "A Superfluous Husband," a three-act transformation by Clyde Fitch and Leo Dietrichstein from the German of Ludwig Fulda. Joseph Holland has not only been better served with a medium in which to exploit his special characteristics than in those of which he has taken full advantage. His brother Edward, who has been in the theatre for a long time, and divides the honors equally in commanding a share of attention. Olive Oliver, as the wife who yearned to live in the public eye, was excellent as was also the character study of Charles Harbury in the role of the art critic. A feature which invariably has won applause is each performance, and captured the hearts of all the ladies and every parent as well, has been the introduction, at the end of the first act, of Papa Edward Holland's little six-month-old daughter, whose bright eyes and smiling face have captivated all on first sight. Richard Mansfield, in a repertoire of five plays, fills the week of January 4.

Fanny Davenport has rounded out the final week of her fortnight at the Columbia with fine revivals of "La Tosca" and "Gismonda." Nothing has been omitted by the indefatigable artist and producer that would add brilliancy to her four presentations, or cause them to be one whit less notable in grandeur than when seen elsewhere in town. The attendance on Christmas and New Year's nights has been large and tested the capacity of the place. Melbourne McDowell's work has been of the highest excellence and stamps him as one of the most gifted players now before the public gaze. Brian, born comes from the Broadway Theatre for a week's sojourn on Monday.

The Sunshine of Paradise Alley has repeated at the Amphion the same degree of favor it won three weeks since at the Mountaintop. As previously noted, Mr. Rogers' latest work may safely be classed as unique. It conveys a temperance lesson more potent than any lecture on that subject ever delivered by the famous John B. Gough. The gem of the production, from a dramatic standpoint, is the Widow McNally of Mrs. Charles Fox, a character study most finely depicted. Young Benjamin Rye would do well to modify and tone down his conception of Eddie Duke. No girl such as Nellie McNally (Sunshine) is represented to be could ever have entertained affection for such a tough-faced "mag" as he persisted in making him throughout each of the four acts. Benjie Norcross in the title-role was sweet and winning. Effective work was also rendered by May Thompson Rye, John D. Griffin, John Walsh, and H. W. Prillman, the one-time basso profundo of the old San Francisco Minstrels. George W. Rye, who does a quaint bit of Scotch impersonation toward the close of the play, still continues the appearances of his protegee John Quisley, a sixteen-year-old lad, formerly a Boston newsboy. Young Quisley possesses a good tenor voice as yet unutilized. He phrases remarkably well, sings with considerable expression, and as he is gifted with an intelligent face and clean built little figure should realize a promising future. The incidental music, solos, quartette and general chorus are above the average, and with the effective scenic setting contribute in no small measure to the charm of the performance. Next week under the Polar Star will be seen here for the first time in Brooklyn.

The Grand Opera House has enjoyed a satisfactory week's receipts with "A Good Thing," which is apparently a misnomer, for it does not compare even favorably with "The Night Clerk" of last season. The assisting people are, however, many in number, zealous in work, and strive earnestly to please. The star goes back to first principles, and awakens recollections of a decade ago by doing a "wrench specialty" in the first act, which is decidedly beneath his present ability. Little Billy Barry gives indubitable signs of being a chip of the old block, and is pretty sure to attain eminence in the vaudeville later on. Flora Irwin brightens matters up wonderfully with her agreeable presence and finely rendered "coon songs," in which line she is second to none but her gifted sister, May. Manager Frank Kibholz inaugurates a brief season of the spectacular with "Superior" on Jan. 4.

A Run on the Bank, as illustrated by Ward and Vokes at the Bijou, has proven to be about one of the best specimens of farce comedy seen hereabouts this season. It is full of vim and bounce. A taking feature proved to be a quartette, four of whom were well made up as Cleveland, Harrison, McKinley, and Bryan. Their verses were apt, and scored heavily in every portion of the house. Gilmore and Leonard bring Hogan's Alley here for next week.

William Barry and The Rising Generation have reported at the Gayety the excellent business and solid satisfaction noted when this meritorious attraction was in evidence down town at the Grand, a month ago. A Good Thing is announced for exhibit here on Monday.

Weber and Fields have for the second time this season filled Hyde and Behman's at each performance. Their Base Ball travesty as usual being a winning feature and is closely followed in popular estimation by the comedy acrobats, Caron and Herbert, who do one of the most difficult and diverting specialties now to be seen. One of this team is developing pantomimic ability that followed up will make him no mean successor to the late George L. Fox. Lottie Gilson sang as only she can do, and scored her customary great success. Miss Gilson makes her every point in a sweet voice that never rises above an ordinary conversational tone. She should be a constant object lesson for those who profess to sing, and some of whom pose quite high up as accepted favorites, that never fail to about their songs and monologues in a key that could be depended upon to either crack ice or stop a clock. Other good "bits" were those of Bobby Garlar, Ross and Benson, the three Avalos in xylophone playing, Forrest and King in contortion, interspersed with dancing, and Alburton with his partner, Bertram who closed the programme with many new feats in club juggling, of which they are the best exponents. Helene Mora and Johnnie Wild head a special selection of people engaged for next week.

Sam T. Jack's New Creole Troupe have put in a big week at the Star, but their show has been of a dull, easy type, with the exception of some fair legerdemain by the Black Carl and most excellent playing upon the musical saw by Hippolyte, who proved himself equal to the best in that particular line. A house show is to be put on here for Monday.

The Metros, recently commented upon when seen at Hyde and Behman's, have given their excellent performance to a large volume of business over at the Empire. The American Theatre has competed with the Eastern District variety houses by playing McCarthy's Minstrels, which proved to be, in variety vernacular, "pretty much" the same.

Manager Oscar J. Murray will produce Gounod's Romeo and Juliet at the Academy of Music on Thursday night, January 7, with a cast embracing Melba and the new tenor Salicrú. The old Lee Opera Academy will be engaged, it is said, with an opera performance at cheap prices during the coming week. Following a custom that he has observed for over thirty years, Col. William S. Shaw on Christmas Eve gave to every one of his large number of employees a gift in harmony with the responsibility of their respective positions and length of service. The exact figure of the cheerfully turned over to Mrs. Mary Hild by Manager Harry C. Kennedy, as the proceeds of the benefit tendered by him for her, was \$1,417.

BUFFALO.

Crowds have been at the Star Dec. 23 to see Frank Daniels in "The Wizard of the Nile." This opera as it was presented here, while not over refined, is an extremely funny thing that kept the audience in a constant roar of laughter. It has received some additions in scenery and movement since here last winter, but Daniels as the Wizard Kibosh continues to be the glittering star that throws into complete shadow the rest of the cast, with the possible exception of Louise Rogers. Edna Thornton as Cleopatra sang very sweetly, but her acting was hardly up to the mark. The opera is well staged, and the scenery is good. James A. Horne in "Shore Acres" appeared 49.

A Woman in Black drew good houses at the Lyceum Dec. 22. Agnes Harned played the principal woman's part very acceptably. James Lockaye as Simon Kraus made an admirable district boss, and was by far the best character in the piece. The three lovers were excellent, and all the other parts were played in a very pleasing manner. A Boy Wanted will be at this theatre 49. Shannon of the Sixth 11-16.

Vivette Gailbert appears at the Music Hall 23.

Nansen, the Arctic explorer, will lecture at the Music Hall some time this month.

There is hardly a theatre in the city who will not affirm that Buffalo is in sore need of more play houses. Several new buildings have been springing up like mushrooms, and this year has seen the rise and fall in embryo of more theatres and music halls than have ever adorned the thoroughfares of any city between New York and Chicago. Each time a new theatre was projected some people would announce that the Music Hall was about to be remodeled and turned into a first-class house. So for each new theatre desired or planned there was sent forth a scheme to rebuild the Music Hall. This course, it is said, was adopted to discourage people from putting money in any new venture.

With the first of the year came a plan for a magnificent new theatre on the corner of Washington and Lafayette Street. Next was a scheme of another Olympic on the site of the Kremlin Block, and the place was drawn by a local architect. The next project was to build an up-to-date concert hall on Washington and Genesee Street. After that came a Detroit syndicate which was going to put up a wonderful new theatre on Main Street where the White House now stands. This followed many more brilliant projects, including a new theatre on North Main Street, and another at the corner of Washington and Clinton, a grand theatre near Forest Lawn and a new modern building where George W. Rye's store now stands. This last scheme was laid low by the Bureau of Buildings.

Lately there has been a plan for a theatre on Main Street in connection with the proposed remodeling of the Tilt House, and this scheme is still hanging fire. Numerous other plans have been formulated and projects published, but so far nearly all have fallen through chiefly from lack of organizing capital. One thing, however, is certain, Buffalo needs a good theatre, and it badly, and it will not be long before she has it. J. H. MARSH.

INDIANAPOLIS.

E. M. and Joseph Holland in a Social Highwayman charmed large audiences at the Grand Opera House during an engagement which opened 26. No more finished acting or a more capable co. has ever been seen in this city at any time. The play was something of a disappointment in itself, and with a less capable co. might prove a failure. The principals are cleverly supported by Minnie Radcliffe and Olive Oliver, who were warmly received. The Christmas Day business was unusually good, and it is hoped that the Hollands have us on their permanent list.

George Richards and Eugene Canfield with Hoyt's Temperance Town delighted large crowds at English's Opera House the latter half of Christmas week. The play has been seen here on numerous occasions but has lost none of its drawing power.

Charles A. Graham and the Cinematograph held the boards of the Park opening 24, and the S. R. O. sign was out Christmas morning and night. Gardner always has a stock of good songs and bids fair to be a worthy successor of Fritz Emmet.

The London Garrick Theatre co., with John Hare, was seen for the first time here 23. The cast is refined and sympathetic, and the play laughable all through. Mr. Hare declines to play twice any day except Sunday, and the performance 30 was given at the matinee, the house being dark in the evening. Business was good.

Augustus Piton's Sans-Gêne co. opened to heavy business 26 for a two-nights' stay. Kathryn Kidder scored a triumph, being delightfully Frenchy. The scenery is handsome and adequate, and the co. large and painstaking. Augustus Cook's Napoleon is the best representation of the little Corsican extant.

The Great Train Robbery turned hundreds away at the opening performance at the Park 26, but the Grizzly bears, Indians, cowboys, scouts and some actors. There is plenty of excitement to which has been added several pleasing specialties.

At the Empire the Black Patti troupe closed a most profitable engagement 27 and John Isham's Oriental America opened 28 to good business. Tom Brown, an Indianapolis boy, was the recipient of a rousing recognition. Several good comedies and many voices above the average, added to fine scenery, no doubt will attract large audiences. W. W. LOWRY.

OMAHA.

The Lady Slavey, which appeared at the Creighton 22, proved one of the most amusing performances ever seen here. Dan Daly and Mary Dresler led the fun. Business was good. Clair M. Pater's Merry World co. was the attraction 26-28, and Manager Burgess had the pleasure of doing the largest Christmas business in his experience in any city. The co. met with the hearty reception they deserved. The Boston Howard Athenaeum co. 26, 27 to fair business. While a very good performance was given it was not as satisfactory as the previous high record of the co. had led us to expect. The acrobatic dance, Edith Murray and Jennie Goring scored a hit. Patter's Wilson 7-9; Frederick Ward and Clay Clement divide week of 13.

Shadows of a Great City was the attraction at the Boyd 24-26, and receipts were satisfactory. Julia Stewart was graceful and winning in the leading role, and the co. supporting her were evenly balanced. William Calder's nautical drama, Saved from the Sea, week of 27 is doing well. It is one of the best pieces of its kind. The scenery and mechanical effects are new. Mr. Larson's Bill Snooks would be more acceptable if he omitted certain broad allusions in one of his songs. Robert Fitzsimmons appeared with the co. Monday night and gave an exhibition of sparring. On this occasion standing room was at a premium. Newell Brothers week of 3; Alabama week of 10.

J. Rus Smith, manager of the Merry World co., reports business good through Iowa and Illinois, and that he will increase the strength of his co. from forty to forty-five at Kansas City.

William Calder and family are visiting Omaha on their way to the coast.

Della Fox is the New Year attraction at the Creighton. The advance sale is flattering.

The members of the Lady Slavey co. and the Merry World co. attended the American Girl matinee 25 in a body.

SAN ANTONIO.

A Black Sheep, with Otis Harlan as the bright particular star, played to a large business at the Grand Opera House Dec. 16.

A combination, headed by a brave band and playing Uncle Josh Sprucey, appeared 19 and did fair business.

Darkest Russia did fairly well 20.

Wilton Lackaye and co. came 24, 25 to packed houses and pleased audiences. Dr. Belgraff was given the first night and matinee, and on the second night a double bill was presented, consisting of a one-act curtain-raiser, entitled "Moliere," and a three-act comedy by Robert Drouot, entitled "Captain Bob." Mr. Lackaye was assisted by Marie Wainwright, C. W. Condo and an excellent co.

Clay Clement opened 27 to a fair audience in Old Dominion. He appeared 28 as Mathias in The Bella. His Mathias is a very clever piece of work. Digby Bell in A Midnight Bell is underlined for 1, 2.

WILLIAM L. SIMPSON.

PROVIDENCE.

At the Providence Opera House Dec. 23-24 good-sized audiences found much enjoyment in the new play presented by one of Charles Frohman's efficient co. Agnes Harned, an artistic portrayal of the title role and Joseph Harned, a great favorite in this city, native city, shared honors with her for his excellent impersonation of his husband. Theodore Roberts, Guy Standing and Horace Lewis deserve special mention for creditable work. The Heart of Maryland 4-7; Santa Maria 8, 9.

Harry Clay Henry and his big co. began an engagement at Keith's Opera House 25 and presented A Boy Wanted to a large audience, one of the largest of the season. It is certainly a lively farce and in the role of Phoney Dice, the boy, Mr. Henry was seen at his best. He is the chief fun maker and his songs, dances and funny sayings were constantly applauded. The star was surrounded by a capable co., and many of the members contributed new and up-to-date material. Business was large all the week. Thomas Q. Seabrooke in The Spectator 4-5.

Robert McWade headed the stock co. at Lothrop's Opera House 26-27 and presented Rip Van Winkle to good and well-pleased audiences. The performance of the week rank among the best ever seen at this popular theatre. Lesauo Brothers in May's Deception 4-7.

Through the courtesy of Harry Brown, of Cleveland's Minstrels, an orchestra composed of members of the co. visited the Rhode Island Hospital on Christmas morning, and played for a couple of hours where the music could be heard in all the wards.

The Agnes Zimmerman Ladies' Quartette, of Boston, will give a concert in the Tricadeno 11.

Director Charles Losenberg, of Keith's Opera House co. here, will next summer direct a large military band at Washington Park, Philadelphia.

Manager Harrington of the Columbia has recently set aside one evening each week (Wednesdays) at which smoking will not be allowed.

Manon Mitchell has been in town the past week in advance of The Spectator.

The sterling silver wreath which Olga Netherland ordered of the Green, and which she has just received and sent to New York. It is very beautiful, being of sterling silver of an oval shape about nine inches broad, the two sprays of laurel hardly meeting at the top. At the bottom of the wreath the laurel branches are held together by a ribbon on which is the inscription "A Star Netherland." The wreath is to be sent to Miss Bernhardt in commemoration of the fact and festival at which the distinguished artist was recently crowned queen of the stage.

N. S. Wood will appear at Lothrop's Opera House 11-16 in The Boy Scout.

F. F. Keith's Opera House was very prettily decorated during the holidays with evergreen and holly, and attracted a great deal of attention.

S. J. Williams, stage manager at Lothrop's, celebrated his silver wedding 31 at his residence in this city.

From the Evening Bulletin, published in Honolulu, H. I., I quote the following, knowing other Providence boys like myself will be glad to hear of the success of our "own boy," Harry Corbett Clarke. In reviewing a performance of The Charity Bell by the Fawcett co., the writer exclaims: "In the character of Judge Peter Carney Knox, as one of a past era, Harry Corbett Clarke found a part to his liking. He not only made the audience thoroughly enjoy his drollery, but he seemed to enjoy it himself. One could see the fun bubbling out of his eyes and oversteering his countenance, and could not help catching the contagion the moment he made his appearance. It is sufficient to say that Mr. Clarke added no less laurels to those already gained in his recent engagement, and that he kept the audience in a roar of laughter whenever he was before them."

A theatre party of nearly 100 pupils from a school in Riverside attended a performance of R. P. Van Winkle at Lothrop's Opera House 2.

I am indebted to Louis W. Fritzkow of Princeton and West's Minstrels for a copy of a song which he is singing with considerable success this season, entitled "I Can Forgive But Not Forget."

Margot Hobart left A Boy Wanted co. a few weeks ago in Chicago and is now playing in A Railroad Ticket.

HOWARD C. RIPLEY.

JERSEY CITY.

For Fair Virginia was presented at the Academy of Music Dec. 23-24 to good business by Russ Whytal and wife. There was no lack of enthusiasm, and Mr. and Mrs. Whytal gave excellent portrayals of their parts.

When the play was seen here last season the stars played the heavy emotional parts, but now they are doing the comedy characters, and as all their scenes are together they are in complete sympathy with their audience. The supporting co. has been carefully selected, and includes such capable people as Helen Lowell, who appeared in Virginia, and John Woodford, who takes the part of Uncle Zeb. Lottie Brice, a child actress, made a decided hit and her work added to the play an element without which one of the most enjoyable features would have been lacking. The scenery and effects were grand. Chauncey Olcott 4-9, in Old Kentucky 11-16.

Senise Johnson is at her home in this city for a short time, owing to the temporary closing of The Great Diamond Robbery co. The tour will be resumed about the middle of January.

The Philharmonic Society of New Jersey gave a sacred concert at the Lyric Theatre, Hoboken, 27, to a small audience. The programme rendered was good.

Benjamin Stevens and Helen B. Brown were married in this city 28. The witnesses were Edna Wallace-Hopner and Sylvia Armstrong.

Robert Broderick has joined the Christopher Jr. co., which left New York 31.

Florence Bindley has been booked at Tony Pastor's Theatre for one week each in January, February and March, and then goes out with Mr. Pastor's road co. for five weeks.

Ettie Henderson gave the annual supper to her Academy of Music attaches at Mr. Yer's Cafe. Thirty people enjoyed the hospitality of the managers, and among the speakers were Manager Frank E. Henderson and Business Manager Harry Hyams.

Four members of The Sunshine of Paradise Alley co. received a two weeks' notice here 26.

The Palma Club holiday stage was given 29 and the programme was furnished by Wilson and Raymond, vocalists; Sheehan and Sheehan, sketch; Leah Remond, monologue and imitation; Sparrow, juggler; Marie Heath, vocalist; Clara Simpson, character changes; Dan Warner, comedian; Josie Gregory, serio-comic; Dorothy Drew, dancer; and Cook and Story, high-kickers.

The Monmouth County Memorial Hospital at Long Branch has sent a letter of thanks to Mrs. Ettie Henderson for the donation of a handsome clock to the medical ward.

Helen Lowell leaves For Fair Virginia 2 and Mabel Bert will assume the role of Virginia 4.

Sarah Albaugh, daughter of J. W. Albaugh, manager of the Lafayette Square Theatre, Washington, has been the guest of Ettie Henderson, of the Academy of Music, 28-2.

William E. Broderick, of the Dorcas Opera co., was the recipient of a silver-mounted buck-horn cane, a present from stage machinist John E. Langobor. Mr. Broderick, in return, presented Mr. Langobor with a bath robe. A theatre party, composed of Elks and their friends, attended the opening performance of Dorcas 29 as a compliment to Brother Broderick.

WALTER C. SMITH.

PORTLAND, ORE.

La Loie Fuller and co. drew two large houses at the Marquis Dec. 14, 15. This was Miss Fuller's initial appearance here, and her two-night performance was a success. W. S. Gilbert's Sweethearts, with Carl Smith, Charles and Alice Barrington, and Helen F. Vane in the cast, gave a very clever and interesting two-act contrast. Alice and Charles Barrington proved amusing in their original sketch, The Troublesome Servants. Isadore Fawcett's violin solos of Viennese "Reverie" and Raff's "Cavatina" were excellent.

Ellen Beach Vase, assisted by Georgiella Lay, pianiste, and Maximilian Dick, violin virtuoso, sang to full house 22. The Old Homestead, under the management of Frank Thompson and William Warrington, with John Baker as Joshua, played to good audiences 24-26 with matinee.

Professor Zera in legerdemain and a vitascope performance did average business at Cordray's week ending 19. R. L. Stockwell, supported by Frank Bacon's co., began a three weeks' engagement 29 under the management of Joseph Muller in A. W. Pinner's comedy, The Magistrate, and did first-class business.

The Bacon co. comprises some excellent material; in fact, it is the cleverest co. seen here for many weeks. Kate Delglish is entitled to a goodly share of praise for her very creditable performance in the character of

Agatha Peshat. She is well and favorably remembered by Portlanders as a member of Cordray's stock co. five or six years ago.

The North Pacific Coast Amusement Co., a syndicate of Portland capitalists, with John F. Cordray, of Cordray's Theatre, as manager, filed articles of incorporation here 23, with a capital of \$5,000. The co. purpose establishing immediately after the first of the coming year a circuit of theatres beginning at Denver and taking in Salt Lake, Butte, Portland, Tacoma, Seattle and Spokane. Manager Cordray will have charge of the houses at Portland, Tacoma, and Seattle. The Park Theatre, which has had fits of existence for the past twelve years, has been leased by the syndicate and will be opened by Manager Cordray 10, reconstructed the Columbia.

W. J. MITCHELL.

ST. PAUL.

At the Metropolitan Opera House Turner and Hoffman's clever co. presented the only farce Dr. Bill Dec. 24 to good houses. The play took well and the audience was kept in a merry mood. Calie Ellis is a bright and magnetic comedienne. In the role of Mrs. Horace she is the centre of attraction and made a very favorable impression. Prince Lloyd as Dr. Bill and Franklin Burleigh as George Webster do excellent work. Daniel Frohman's excellent co. presented The Prisoner of Zenda with a stronger cast 26-28 to large and fashionable audiences. The scenery and stage settings were very effective and the costumes brilliant and attractive. The characters in the prologue were most admirably sustained by Howard Gould, Arthur Elliott, Walter S. Hale, Vaughan Glaser and Grace Reala, all of whom were heartily applauded. The co. gave some of the best performances ever seen here. Too Much Johnson co. 29.

At Litt's New Grand Opera House Ferguson and Emerick's clever co. presented McSorley's Twins 27-28 to full houses. The large audiences enjoyed the performance greatly. Some of the specialties introduced are excellent. Terry Ferguson as Dennis McSorley and George H. Emerick as Michael Clancy kept the audience on the laugh throughout the play. The co. is strong and the performance pleased the patrons. Black Patti's Troubadours 29.

Manager Theo. L. Mayer, of the Grand Opera House, was the recipient of a handsome Christmas present from the attaches of the Grand in the shape of a beautiful punch set of twelve pieces made of Austrian glass, with gold blown in.

Walter T. Flood, representative of McDonough and Kennedy's New Siberia co., reported his box business very good business this season.

John J. Collins, representative of Too Much Johnson, is in the city paving the way for his attraction.

Manager Frank T. Merritt, of McSorley's Twins co., is a humorist, and during his visits to St. Paul has made some friends. He reports good business for his co.

J. F. Steward, the gentlemanly doorman at the Grand, was presented with a handsome gold watch by the attaches of the theatre on Christmas Day.

Manager John J. Nolan, of Black Patti's Troubadours co., is in the city looking after the interests of his attraction and reports excellent business. He is remembered as having played a number of good attractions in St. Paul during the fifteen years past.

Walter S. Hale, with The Prisoner of Zenda co., is a native of St. Paul and a host of friends, proud of his progress in the profession, gave him a splendid welcome. GEORGE H. COLBANE.

LOUISVILLE.

The Mand Powell subscription concert at Macaulay's Dec. 26 was a success both from an artistic and a pecuniary point of view.

Georgia Cayvan opens 31 in repertoire, and Olga Netherland will be seen in Louisville 4 for the first time.

The sale of seats for Chevalier at the Auditorium 20 indicates that a large attendance will be attracted. The Princeton Glee Club is unfurnished for 1, and will be followed by the Lady Slavey 5.

Ellis Spencer opened at the Grand Opera House 26, appearing in Shakespearean repertoire to satisfactory applause throughout the engagement. Frank Henkel and Isabel Pongra were featured in the support.

The Prodigal Father, at the Avenue 28-29 very good business. The piece has been changed, and is now only a vehicle for the introduction of the specialties of the capable people of the co. Matthews and Bulger 3 in Gay Coney Island.

The Night Owl, with a very fine array of vaudeville talent, drew large business at the Buckingham week commencing 28, and will be followed by the Reilly and Woods co.

At the Bijou Camille is the play produced by the stock co., and the specialty portion of the entertainment is up to the standard.

Charles Montaville Flowers, the monologist, will give his unique entertainment at the Temple Theatre 4. He will be followed by the Antlers, an annex of the local Lodge of Elks.

The Dutch pianist, Sleveking, will give a concert at Music Hall 28.

Sol Marcomson, the young violinist, and C. H. Shackleton, the director of the Musical Club, were pictorially represented in a recent issue of the Courier-Journal.

Orrin Johnson, of the Georgia Cayvan co., is a young Louisville, of whose success his home people feel justly proud.

The rendering of the Messiah by the Musical Club at Music Hall 29 was thoroughly enjoyed. There was a very large audience and the work of the soloists and chorus was generously applauded.

CHARLES D. CLARKE.

CLEVELAND.

The Old Homestead was New Year's week attraction at the Euclid Avenue Opera House, and the crowds that filled the theatre showed the hold it retains on the public. Archie Boyd is again seen as Joshua Whitcomb. Will M. Cressy as Cy Prince, and the support in good. Clay Fitzgerald in The Foundling week of 4. The Geisha week of 11.

Nellie McHenry, just as lively as of yore, succeeded in pleasing large audiences at the Lyceum Theatre week of 26, presenting A Night in New York. The piece is full of comical incidents, and Miss McHenry and co. make the most of them and give an entertaining performance. The week of 4 will be divided between Al G. Fields's Minstrels and A Trip to Chinatown.

An old favorite of the patrons of the Cleveland Theatre, Steve Brodie, opened at that house 28 in On the Bowery, and was favored by good business. The Girl I Left Behind Me opens week of 4. Gus Hill's Novelties played to crowded houses at the Star Theatre week of 28. H. W. Williams's Minstrels week of 4.

Nordica, with a fine concert co. will be heard at Music Hall 17. The Cleveland Gray, a crack military organization, will give a reproduction of Coney Island at their elegant Army week of 17. In the prior of this well known company THE MIRROR is found on file.

While playing in this city, Christmas week, the Stewart Sisters, with the Vaudeville Club, discovered their father (who they had not seen for seven years) in the Marine Hospital, where he was confined with rheumatism. The sisters made the old man happy Christmas Day with several presents.

Nellie McHenry and John W. Webster sang in the streets for sweet charity on 31, netting a handsome sum. R. J. Jones, the tenor of The Old Homestead, sang New Year's morning in the corridor of the Hollender.

The Yale Glee Club entertained at Association Hall 31.

WILLIAM CRASTON.

NEW ORLEANS.

The tidal wave of prosperity which has risen since the election seems to have struck this city judging from the audiences and the large number of theatre parties that have been given during the past two weeks. An air of contentment exists everywhere and the theatrical business is on the boom.

Wilton Lackaye supported by Marie Wainwright and a truly good co. of actors appeared here 27-3, in Dr. Belgraff. The play drew well only on account of the reputation of the actors interpreting it. The average theatregoer here desires to be amused, and not adduced by the exploiting of psychological theories, and therefore, such plays as Dr. Belgraff meet with favor only from the student and thinker. The grand old man, C. W. Coudock is in the co. Chevalier 2.

Bartley Campbell's ever-popular play, The White Slave, drew well 27-3 at popular prices. The play has been seen here repeatedly, and has had some success on all occasions. John Griffith in repertory 2.

Rice's Evangelina was seen at the Grand Opera House 27-3 and played to big business during the entire week. This attraction is beautifully staged and has plenty of shapely girls with tuneful voices. George K. Portogues is the same amazing Catherine of old. Mand

MINNAPOLIS.—Glover's Opera House (Blanchard, manager): The White Crook Dec. 20 to fair success; good co.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Cantor, manager). Rosabel Morrison in Carmen Dec. 22; fine performance and good house. Minnie Madden Fiske 1; Darkest Russia 7; A Booming Town co. 18; A Midnight Bell 14; Cissy Fitzgerald 18.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager). Otto Krause co. week of Dec. 20 in repertoire of pirated plays, including Christopher, Jr., Hazel Kirke, The Old Homestead and The Fugitive. Richards and Pringle's Georgia Minstrels 27 to big house; poor satisfaction. Fenshaw and Ten Brock in The Nabobs 28 to large and delighted audience. Uncle Josh Sprucey 30; Evangeline 4; The Prodigal Father 12; Eddie Foy in Off the Earth 20.

MAINE.

PORTLAND.—THEATRE (Charles C. Tubbs, manager). Robert Mantell in Monarchs Dec. 29 and The Face in the Moonlight 30 was cordially received. Thomas Q. Seabrooke in The Spectator 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager). Frankie Carpenter and Jerry Grady in A Barrel of Money Dec. 25 to large audience; good co. The dancing and singing by the Carver Sisters was fine. Robert Mantell 5; The Parada 11-12; The Gormans 13; Little Christopher 25. Item: Captain Charles Eddy is here directing the rehearsal of the Parada which is to be staged for the benefit of the High School Alumni. About three hundred children take part.

AUGUSTA.—MASON HALL (Frank A. Owen, manager). Frankie Carpenter and Jerry Grady in A Barrel of Money Dec. 25 to large audience; good co. The dancing and singing by the Carver Sisters was fine. Robert Mantell 5; The Parada 11-12; The Gormans 13; Little Christopher 25. Item: Captain Charles Eddy is here directing the rehearsal of the Parada which is to be staged for the benefit of the High School Alumni. About three hundred children take part.

BELFAST.—OPERA HOUSE (P. E. Cottrell, manager). House dark Dec. 29-31.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager). The Gormans 13; Little Christopher 25. Item: Captain Charles Eddy is here directing the rehearsal of the Parada which is to be staged for the benefit of the High School Alumni. About three hundred children take part.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). Robert Mantell appeared Dec. 20 in Monarchs to a small but well pleased audience; support good.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Hollinger Brothers, James and manager). Little's World, a fair performance to a good house Dec. 25. A. M. Palmer's co. in Trilby attracted a large audience Dec. 26. Performance excellent and the co. first-class. Hammerstein's Santa Maria 28 to S. R. O. Fast Mail 28; Our Plats 1.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager). Preston Stock co. opened a week's engagement Dec. 20 to packed house. The play, Ingomar, was well received. Item: Frank Davidson, of the Farmer Hopkins co., which was here 23, highly complimented the Opera House orchestra, which Manager Long is justly proud of, as it includes ten excellent musicians.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager). Little Trilby played a large house Dec. 28. Our Flat 4; Girl Wanted 11; The Tornado 12.

LONACONING.—RYAN'S OPERA HOUSE (John Schartz, manager). Fireman's Bazaar 1-3. Corne Payton co. 18.

HAVER DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager). Editha V. Green in Ingomar 10 with matinee to good houses. Canadian Jubilee Singers and Imperial Orchestra 2.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fox Brothers and Hoffman, manager). Robert Mantell in Monarchs Dec. 29 and The Face in the Moonlight 30 was cordially received. Thomas Q. Seabrooke in The Spectator 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager). Shore Acres Dec. 24 to full house, and gave the usual pleasing performance, although Mr. Herne did not appear owing to sickness. The Power of the Press 25 and matinee; satisfactory business and performance. Corne Payton Comedy co. 28 and week to large audiences. The best popular priced entertainment ever given here. The Empire (F. P. Murray, manager). Fair Sex Show 24-26. Elite Vandeville co. 28-30, both to good attendance. Watson Sisters 31.

WORCESTER.—THEATRE (J. F. Rock, manager). Robert Mantell in Rip Van Winkle Dec. 25 and matinee to splendid houses. Nancy Hanks, booked for same date, cancelled. The Drummer Boy (local) 29-31.

LYNN.—OPERA HOUSE (A. H. T. Wilson, manager). Corne Payton Comedy co. 28 and week to large audiences. The best popular priced entertainment ever given here. The Empire (F. P. Murray, manager). Fair Sex Show 24-26. Elite Vandeville co. 28-30, both to good attendance. Watson Sisters 31.

MARLBORO.—THEATRE (F. W. Riley, manager). The Gormans in Gilhooly's Abroad Dec. 19 to fair business. Floy Crowell Repertoire co. 21-25 to very fair business and general satisfaction. Holligan's Wedding 26 to fair house. The co. is made up of clever comedians and pretty girls whose numerous specialties were well received. John Flynn seemed to be the favorite and was ably seconded by Larry Towler as Juliet Kenna. Edward Harrigan in Old Lavender 27; Bachelor's Baby 28; Darling in College 29; War of Wealth 18; Corne Payton 19-22; Gleason Concert 24; Northern Lights 27.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager). Shore Acres Dec. 23 to big house. Owing to Mr. Herne's indisposition Mr. Galloway played Nat in an able and finished manner. Co. very fine. O'Hooligan's Wedding 25 did a big business. Many of the audience left the house in disgust, and those that remained were treated to an exhibition that was fairly nauseating. Lincoln Carter's Tornado 26 did but fair business. Scenic effects very fine and unusually able co. Hi Henry's Minstrels 2; Little Christopher 3; Sowing the Wind 9; Breezy Time 11; Jim the Penman 12.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Petty, manager). Black Crook Burlesque co. Dec. 21 to a fair house. DAVIS OPERA HOUSE (J. W. Caverly, manager). Second entertainment of the Old Colony Star Course 21 to good business. The Span of Life 5.

TAUNTON.—THEATRE (R. A. Harrington, manager). Edwin H. Fox presented his new play, The Shamrock, Dec. 25 to a large house. Co. gave good satisfaction. Sawtelle's Dramatic co. opened two weeks' engagement 28 to big business. Item: Resident Manager Hirst gave the attaches of his house a pleasant surprise Christmas night. After close of The

Shamrock performance all were invited on the stage, where a unanimous report was spread and a pleasant two hours spent. The boys all voted Mr. Hirst a "prince" for his hospitality.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers). Conroy and Fox co. in O'Flarity's Vacation Dec. 25, with matinee, to large business and highly-pleased audiences. Waite's Comedy co. 4-10.

BROCKTON.—CITY THEATRE (W. B. Cross, manager). Mr. Barnes of New York by a fair co. to good business, matinee and evening, Dec. 25. Malley's Comedians in O'Flarity's Vacation gave a good performance to light house 25. Bishop's U. T. C. co. to very small house 25. Bennett and Moulton's co. 4 for two weeks.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager). Lillian Kennedy in The Deacon's Daughter Dec. 31. The Gormans in Gilhooly's Abroad 6.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (Fred Colie, manager). Dan McCarthy in The Dear Irish Home Dec. 18 entertained a fair audience; performance not up to date. Comedy co. 21-25.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager). Side-Tracked Dec. 26 to good business.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). The Gormans in The Gilhooly's Abroad gave good performance to S. R. O. Dec. 25. Lincoln J. Carter's The Tornado 26 to good business. Spier and Fry 28, fair house; poor performance. Edward Harrison in Old Lavender played a good audience 30. Pulse of New York 2; The Prisoner of Zenda 4; Northern Lights 5; Hi Henry's Minstrels 7; Robert Mantell 9; Waite Comedy co. (return) 11-16. CITY HALL: J. Williams Macy's Entertainers pleased a large audience 28.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager). Noss Jolity co. in Kodak Dec. 28, 29; excellent performance, but business light. Lorraine Hollis 6, 7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William F. Mende, manager). Play Crowell and a first-class co. in repertoire week of Dec. 29 did not do the business they deserve, although the patronage was fair. The star added to her many friends while in the city. Sowing the Wind 4; Gorman Brothers in Gilhooly's Abroad 5; Nell Burgess in Odd Miss Podd 8 cancelled; Robert Mantell 12. Item: Master Frank Richardson was the guest of Chief of Police Kendall while in this city with the Play Crowell co.—The Twentieth Century Star Vandeville played this city 24-25, and when Saturday night came Manager Frank Mende could not be found. Four of the co. had the sheriff on hand to attach best-office receipts. Fritz Kmett received an order for \$15 out of \$75 owed him. He reorganized the co. and they got out of the city all right.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager). Tornado returns Dec. 29 to good business; excellent production.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Regent, manager). The Noss Jolity co. in The Kodak Dec. 24-25 to poor business.

WILFORD.—MUSIC HALL (H. E. Morgan, manager). The Tornado Dec. 25 played a large audience; stage effects excellent. Item: Emma Whitney joined the co. here.

NEW BEDFORD.—THEATRE (William B. Cross, manager). Bennett and Moulton Comedy co. Dec. 29-31, second week; good audience; general satisfaction. Mene Dotti 7.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). Hi Henry's Minstrels were the Christmas attraction and packed the house. The co. appeared 25 to a fair house. The Gormans in Gilhooly's Abroad 26 to light business. A Breezy Time 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager). Lillian Nordica, aided by Mme. Scatchell and Messrs. Byron, Barthold, J. C. Dempsey, and J. Luckstone made the night of 26 a memorable one. A fair-sized audience enjoyed the performance. Sutton Vane's Span of Life was presented by William Calder's capable co. 28.

Otis Skinner has a strong romantic drama in A Soldier of Fortune, and he and his co. of players presented it ably 28. The subject was excellent. John Weeks' burlesque portrayal of Pope, Maud Durbin, Blanche Danbury, Frederic Mosley's Cesar Borgia, and Eda Abelle's Laura being the more notable. Camille D'Arville and Richard Carroll in Kismet 1; lecture by Senator Hear 2; Lost, Strayed or Stolen 4, 5; Sowing the Wind 6; Little Christopher 7; Andrew Mack 11. Item: James A. Herne was too ill to play the last night of the triple performance of Shore Acres, and James T. Galloway took the part of Uncle Nat, and did it quite well. The manager announced the change from the stage, but no one took advantage of his offer to refund the admittance fee if dissatisfied.—Urula Garrett (Mamie Doyle), of this city, has left the Camille D'Arville co., but another Springfield girl, Lillian Cooley, is with the co.—The Springfield Opera co. will give Pinafore 14, 15.

MICHIGAN.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager). Sowing the Wind, Dec. 25, 26 repeated its former success before fair-sized audiences. The absence from the co. of J. H. Gilmore and Mary Hampton weakens the production somewhat. Twelve Temptations 20; Walker Whitehead 1, 2, 3. GRAND (O. Stair, manager). A Railroad Ticket drew good houses 24-26, and proved to be a refreshing force of more than ordinary merit. Co. first-class. Coote and Long in The Other Man's Wife gave a most entertaining performance 28-30; business fair. The Lion's Heart 31-3.

LANSING.—RAILROAD OPERA HOUSE (James J. Baird, manager). A Railroad Ticket had fair house Dec. 25, giving satisfaction. The annual benefit of The Church of Our Father Dec. 26 a splendid concert performance under direction of A. H. Dene. The Burial was used as a curtain raiser, and Shale Baird, daughter of Manager Baird, as Editha, captured the large audience; Fanny Rice 6. STAR THEATRE (Fred B. Mead, manager). The Cornell Concert co. closed a big two weeks' business 28.

LUBBOCK.—OPERA HOUSE (U. S. Grant, manager). House dark Dec. 29-31.

GRAND HAVEN.—OPERA HOUSE (E. A. Andrea, manager). Local entertainment, by the G. A. R., Dec. 31; For Her Sake 19.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager). William Owen in repertoire of Shakespeare plays Dec. 24-26 to good business and gave excellent satisfaction. Frank Tucker 28-30; South Before the War 31; The Other Man's Wife 1.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers). William Owen Dec. 29 opened his engagement in Hamlet. Audience not large, but very appreciative. Mr. Owen received several curtain calls. Co. good. The last two nights of the engagement K'chellu and Othello were presented. Bert Coote and Nick Long in The Other Man's Wife 31.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager). House dark Dec. 31-31. Wang 19.

JACKSON.—HARRIS OPERA HOUSE (Waldron and Todd, managers). Railroad Jack, booked for Dec. 25, failed to materialize. Twelve Temptations 1; Fanny Rice 5.

DOWAGIAC.—BACKWATER MEMORIAL THEATRE (W. T. Locke, manager). The Girl I Left Behind Me Dec. 29 to good house. Performance excellent, and gave full satisfaction. A Bunch of Keys 18; Wang 27; Jan. O'Neil Feb. 2.

RENOIR.—TURNER OPERA HOUSE (Henry D. Pileid, manager). House dark 29. Coming: 8 Bells.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager). House dark Dec. 29-31; nothing booked.

COLDWATER.—TOWN OPERA HOUSE (J. T. Jackson, manager). Maloney's Wedding 1; Coote and Long in The Other Man's Wife 7.

YPSILANTI.—OPERA HOUSE. Enterprise Concert co. in Sir M. Macduff, assisted by local musical talent and Ypsilanti Orchestral Society Dec. 31; Opereetta, Fate (local) 6. Item: John W. Dodge, late of the Fencing Master co., has returned from Paris after six months' study.

BATTLE CREEK.—HARRIS OPERA HOUSE (E. R. Smith, manager). Edison's Magiclanoe Dec. 24-27 fair business. The Twelve Temptations delighted a large audience.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers). Dark week ending Dec. 29. Egypta 28-30 by home talent; South Before the War 31. Item: Stone's Opera House (Stone and Thayer, managers). Dark week ending 29.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Holo, manager). Dark Dec. 31-31.

STILLWATER.—GRAND OPERA HOUSE (E. W. Dorn, manager). Dr. Bill Dec. 31.

WINONA.—OPERA HOUSE (J. Strallipha, manager). Sutherland Theatre co. at popular prices week of Dec. 21 to fair business. Baldwin week of 28; Too Much Johnson 12.

ST. PETER.—NEW GRAND OPERA HOUSE (Hofery and Hale, managers). Jolly Old Chorus Dec. 29, new house; fair performance. E. R. Warner Comedy co. week commencing 4.

HANKATO.—THEATRE (Jack Hoefler, manager). Tennessee's Fardner Dec. 29 gave an excellent performance to a very large and delighted audience. Stevens, Great Unknown, 4; Owens's Pairs Carnival 9; New Warner 11. Item: Manager Hoefler ran excursion trains from neighboring towns for Tennessee's Fardner and a number of out of town people attended. Mr. Hoefler received a wire from Mrs. Harriman stating she would fill her husband's contract here with her nephew, Leon Harriman.

DULUTH.—THE LYCEUM (L. N. Scott, manager). The Baldwin closed a most successful week's engagement 28; Dr. Bill 31-1.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Robinson, manager). J. C. Stewart's Two Johns Dec. 29-31.

GREENVILLE.—OPERA HOUSE (Harry March, manager). Francis Jones made a hit in a new play, A Subject of the Court, by Ida C. Ward in this city, and in Old Madrid; business was good. The Midnight Bell 18.

NATCHEZ.—TRIPLE OPERA HOUSE (Clarke and Gardner, managers). Punch Robinson 29-30; fine business.

WEST POINT.—OPERA HOUSE. A Wild Goose Chase to a good house and fully pleased audience 17. In Old Madrid 26 The Two Johns failed to appear 18.

COLUMBUS.—F. W. Near has leased the Opera House, which is being repaired for reopening.

MISSOURI.

PALETTE.—OPERA HOUSE (Lee Halliday, manager). House dark. Skylon's Tennessee 14.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager). Della Fox Opera co. County Fair 1. TUG CRAWFORD THEATRE (R. S. Brigham, manager). Saved From the Sea, with fine scenery and a fair co., did fair business 25, 26. Boston Howard Atherton co. 30.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannon, manager). Graham Earl Comedy co. to good and pleased houses Dec. 31-27.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers). Hopkins' Trans-Oceanic Specialty co. to fair business Dec. 28. Town Topics 2.

MEXICO.—PARRIS GRAND OPERA HOUSE (Gentry and Morrell, managers). Sadie Raymond in Missouri Girl Dec. 25 to a deservedly small house. Female Minstrels 31. Item: Manager Worrell has just recovered from an illness.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager). Arner and Logan co. presenting the extravaganza Conclusion Dec. 28 to large business. Emma Harris 1.

HAVEN.—OPERA HOUSE (H. H. Haven, manager). Weston's Comedians in repertoire 21-27 to good business; best receipts co. here this season. Weston's Comedians (return date) 3.

CLINTON.—OPERA HOUSE (H. Braden, manager). House dark. Plunkin Comedy co. 4-9.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers). Lincoln J. Carter's Fast Mail co. 2. Fred and Sadie Raymond in Daisy, a Missouri Girl 15.

MACON CITY.—JOHNSON OPERA HOUSE (H. E. Logan, manager). Eddie Foy Dec. 29 to packed house; performance not of his best. Graham Earl co. in repertoire 29-3; good business; performance fair.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager). Joseph Murphy in Kerry Gow 28 delighted a large audience. John Dillon 29.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager). Dark 21-22.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager). Congrove and Grant's Comedians in the musical farce-comedy, The Dazzler, Dec. 23; good house; performance good. Empire Opera co. 4-6.

ANACONDA.—EVANS' OPERA HOUSE (John McGuire, manager). Joe Murphy in Shown Rime Dec. 21 to the capacity of the house; receipts, \$600. John Dillon 28; Corine 27.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager). The Corine Extravaganza co. played Hendrik Hudson, Jr., 25 to very large house; performance good. The Dazzler 28.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (M. A. Reppas and Co., managers). House dark Dec. 21-23.

Kearney.—OPERA HOUSE (Richard L. Napper, manager). Woodward Dramatic co. closed its two weeks' engagement Dec. 25, having played to large and appreciative audiences. Item: Caroline Clark and Abbie Rank, of the Woodward co., were united in marriage here 24.

LINCOLN.—THE LAMING (John Dowden, Jr., manager). Della Fox Opera co. Dec. 29; Frederick Words 1; Murray and Mack 6; Human Hearts 10; Bancroft 20; Hoyt's Black Sheep 27. Tux Fox (F. C. Zehring, manager). Alabama 25 and matinee to good business. Blitzer Theatre co. week of 28; Clay Clement 18, 19; Emily Sanchez 21.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager). Robert Mantell in Monarchs, Dec. 29 in the Moonlight, and Corican Brothers Dec. 24, 25 and matinee to large and appreciative houses. The King of the Miners, a local production, 29 was well received. Old Lavender 1; Redpath Grand Concert co. 5. GORMAN'S THEATRE (Charles J. Gorman, manager). Spider and Fly 24-25 and matinee; good houses; performance fair. House dark 26-27. FARMER'S THEATRE (William Cobb, manager). House dark 28-29.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager). The Ladies' Club Burlesque co. Dec. 28, 29 and two matinees to fair business. Item: Dover Lodge No. 104 R. F. O. E. will install a class of forty-nine candidates 29.

NASHUA.—THEATRE (A. H. Davis, manager). Stratton's Comedians to fair business Dec. 24-26; Spider and Fly drew fairly well 27; Edward Harrigan in Old Lavender 31; Black Crook Burlesque co. 1.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager). The Uss Clayton co. to light business Dec. 31-28. The Boston Comedy co. 1-7.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager). Edward Harrigan in Old Lavender 4; Prisoner of Zenda 7; Pirates of Penzance (local talent) 19, 20; Sowing the Wind 25.

PORTSMOUTH.—MUSIC HALL (H. O. Ayer, manager). The Ladies' club did fairly well Dec. 29-30; The Black Crook 1; The Prisoner of Zenda 2.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager). Hoyt's co. of funny-makers in A Milk White Pig Dec. 29-31; excellent performance; satisfactory business. Ward and Vokes in A Run on the Bank 4-6; Pete Dingley 11-13. H. E. Jaco's Theatre (M. J. Jacobs, manager). In Old Kentucky proved an effective success 28-29. The co., headed by Laura Burt, is well balanced and gave a first-class performance to good business. The Sporting Duchess 4-6; Hogan's Alley 11-13. Item: The George W. Monroe co. closed its season here 26. Manager Jacobs received several beautiful Christmas gifts, one of which is a silver smoking set.

TRENTON.—WHITE'S OPERA HOUSE (B. C. White, manager). Edward Harrigan in Old Lavender 4; Prisoner of Zenda 7; Pirates of Penzance (local talent) 19, 20; Sowing the Wind 25.

PORTSMOUTH.—MUSIC HALL (H. O. Ayer, manager). The Ladies' club did fairly well Dec. 29-30; The Black Crook 1; The Prisoner of Zenda 2.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. N. Smith, manager). Nellie McHenry and co. played A Night in New York Dec. 24, 25; the matinee attendance Christmas was quite large, and in the evening it was B. R. O. The performance was quite satisfactory. Charles Eastwood singing was a feature. A Florida Entertainment was played twice 26, 27. W. H. Brown and co. in Shogun of the North to good business 28, 29. Charles Frohman's co. in Sowing the Wind 30; Frank Range in Jim the Penman 31. Wilbur's Opera co. 4-9. HARMANUS BARNES HALL (James H. Kelly, superintendent). Northern Lights 29 is a fine spectacular production and quite interesting. Harry E. Davis in Thorpe's comedy, Professor Edgar 8; Primrose and West's Minstrels to a large house Dec. 28, Nordica in concert 31.

SYRACUSE.—BARTHOLOMEW THEATRE (Frank D. Humphrey, manager). The Wilbur Opera co. to good business Dec. 21-30. A Florida Entertainment played fair audiences 26, 27. Mary Haines was the recipient of good local press notices and earned them. Sowing the Wind to good house 28. Otto Schirmer 1, 2; Wilbur-Kirwin Opera co. 4-9. GRANT'S OPERA HOUSE (G. A. Grant, manager). A Society Girl drew fairly 24-25. Sebastian Burlesque company's performance good 26-28. Another for Another 31-2. A Railroad Ticket 4-6. Rousay Brothers 7-9. Item: J. D. Leffingwell is here in Otto Schirmer's interests. The Harrisons were in town 30 making arrangements for Sowing the Wind.

SCHENECTADY.—VAN CUREN OPERA HOUSE (C. R. Benedict, manager). Jim the Penman did good business 28, 29 and gave a first-class performance; everybody well pleased. Kheel Tucker opened a six night engagement 30 to a good house. Their representation of Salsola, Sweetheart, Queen, Wages of Sin, Mr. Potter of Texas, Rascals and Lash the Policeman. They play at popular prices and have a strong co. The specialties are all good, especially the singing and dancing of the Lawrence Sisters. Corne Payton 4-6.

AUBURN.—BURN'S OPERA HOUSE (E. S. Newton, manager). Charles Dickson in Ingomar, matinee

6; Hogan's Alley co. No. 3; For Fair Virginia 5. —
AUDITORIUM: Wesleyan Glee and Mandolin Club 29
drew a good and pleased audience. Kelley's first con-
cert 26; Laughing Girl 31-3; Kelley's concert 14 —
Irish: Benjamin Tullish has assumed the management
of A. Fair of Jacks, and canceled all dates of former
management.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Harrison,
manager): Inco to fair business Dec. 23; Tony Farrell
23; The Real Widow Brown 24; Olla Skinner 4; For
Fair Virginia 7; Hogan's Alley 11; Roscoe's Midgits
14; Frohman's Throughbreds 20.

NEW YORK.—STANDARD OPERA HOUSE (C. H. Simon,
manager): Inco Dec. 23; fair performance to fair busi-
ness. Olla Skinner 4.

JAMSTOWN.—ALLEN'S OPERA HOUSE (H. F.
Allen, manager): The Old Homestead Dec. 23 to good
business; excellent satisfaction. Mackie's Grimes
cellar door 25 with matinee. Co. very clever, and
pleased. The Real Widow Brown 20; Shore Acres 21;
De Leon's Comedians 4 9; Yellow Kid 12; South before
the War 14; The Boy Tramp 14; Thomas E. Shea week
of 16.

UTICA.—OPERA HOUSE (H. E. Day, manager):
Primrose and West's Minstrels afternoon and evening
Dec. 23 drew a tremendous crowd, there being over
2,000 paid admissions; performance well received. The
Wither Opera co. opened a week's engagement 29 to
good business. The Road to Wealth 4; Roscoe's
Vanderbills 13.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE
(E. B. Sweet, manager): The Poughkeepsie Oratorio
Society sang The Creation Dec. 18 to a pleased audi-
ence. Margaret Fuller in The Princess of Bagdad 21
pleased a small audience. Performance fair. Miss
Fuller and Thomas Coleman did excellent work.
James O'Neill 25 presented Monte Cristo, matinee and
evening, to good business. Performance good. Cotton
King 1, 3. Mr. and Mrs. Russ Whyte in For Fair
Virginia 4; Stowe's U. T. C. 9; Coon Hollow 11; Tony
Farrell 14; Georgia Cayvan 16; Railroad Ticket 20; Kel-
ler 22.—IRISH: Kidnapped co. arrived here 19 minus
their scenery and the management refused to allow
them to give a performance. Al G. Field's Black
America which was to have played here 20 has closed.
—The Poughkeepsie Lyceum Course opens 15 when
James Hadley, M. D., will deliver his lecture, "What is
a Man Worth."

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor,
manager): Joseph Hart in A Gay Old Boy Dec. 23 gave
a very fine performance to a packed house afternoon
and evening. Maud Hillman 23 did a large and sat-
isfactory business. Neil Burgess canceled his date of
4. Black Crook 4.

KINGSTON.—OPERA HOUSE (C. V. DuBois, man-
ager): William Jerome's Herald Square Comedians
Dec. 23 to well pleased audience and good business.
Primrose and West's Minstrels 20 gave one of their old-
time performances to S. R. O. business. Black Crook
18.

LYONS.—MEMORIAL HALL (John Mills, manager):
Jolly Nellie McHenry in A Night in New York Dec. 23
gave a performance to fair business. Ethel Tucker 4-10;
West Point Cadet Band 14.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace,
manager): Lewis and Crockett's Troubadours Dec.
23, with matinee, to light business. Hands Across the
Sea 23 highly pleased a rather small house. Olla Skin-
ner 4; Miss Philadelphia 4, 9; Conroy and Fox 14.

ODENSBURG.—OPERA HOUSE (Charles S. Hub-
bard, manager): D. W. Truss Opera co. in Wang Dec.
23; performance good. Norma Kopp is very clever as
Princess Matysa. Conroy and Fox 4; Edward Harri-
son 8.

RODOUT.—LISCOMB OPERA HOUSE (George G.
Liscomb, manager): Peck's Bad Boy Dec. 23; good
house and best of satisfaction. Side Sacked 23; good
business and well-pleased audience.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker,
manager): House dark Dec. 23. Furlong's All Star
co. 8, 9.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cun-
ningham, manager): Peck's Bad Boy drew a fair house
Dec. 23; performance good. Sousa's Band to the cap-
acity of the house 23; pleased audience. Margaret Ful-
ler 1.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and
Gardner, managers): House dark week of Dec. 23.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Del-
linger, manager): Garry Owen to good business and
an appreciative audience Dec. 21. Ullie Alstrom 4;
Keller the magician 18.

ROCHESTER.—SHATTUCK OPERA HOUSE (S.
Onoski, manager): Miss Philadelphia drew largely
Dec. 23, and gave universal satisfaction. Co. excel-
lent, and specialties were new and taking, the drill of
the City Guards being especially well received. An-
drew Mack tested the capacity of the house 20, pre-
sented Myles Aron. Audience delighted, and gave
Mr. Mack unstinted applause. Syracuse University
Glee Club 4.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A.
N. David, manager): Paradise Alley co., booked for
Dec. 23, did not appear. Sousa's Band 23 to a 2,000
house. A Night's Frolic 1; O'Flaherty's Vacation 2;
L. J. Carter's Post Mail 5; The Real Widow Brown 9;
Uncle Tom's Cabin 12; Coon Hollow 14.

GLENS FALLS.—OPERA HOUSE (F. F. Fryer, man-
ager): Ullie Alstrom closed a week's engagement
Dec. 27 with A Story of a Crime to good business; per-
formance very good. Catholic Fair 20-4; Andrew Mack
in Myles Aron 7.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, man-
ager): Convict's Daughter Dec. 24 to fair business;
well satisfied audience. Yellow Kid 7.

CATSKILL.—NELIDA THEATRE (Korts and Lam-
pman, manager): Side Sacked Dec. 20 to a very poor
house. Haworth's Hibernia 4; Black Crook 4. —
OPERA HOUSE (J. F. Gaylord, manager): House dark.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey,
manager): Black Crook 25 to fair business. Peck's
Bad Boy 25 to a top-heavy house. Kate Claxton in The
Two Orphans 14.

CONESVILLE.—OPERA HOUSE (Harry J. Sternberg,
manager): Claxton's Minstrels 17 to good house; per-
formance good. The Rajah, booked for 21 and Night's
Frolic 25 both canceled. Andrew Mack 30; large and
highly pleased audience. Yellow Kid 6.

CANANDAIGUA.—GRAND OPERA HOUSE (McKee-
hie and Mather, managers): The Rajah 25 gave an
excellent performance to good business. Pete Baker
20-30 opened to a large house, but did poorly last two
nights. Mr. Baker's work was well received, but the
rest of the co. was weak. Will S. Kling 1; Miss Phila-
delphia 4; Gilmore and Leonard in Hogan's Alley 9.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston,
manager): Maud Hillman closed a week's engagement 23 in
Frolic Poly to good business; co. and play well re-
ceived. Myra Collins 4, 9.

WATKINSVILLE.—CITY OPERA HOUSE (E. M. Gates,
manager): Hands Across the Sea Dec. 23, with ma-
tinee; audience well pleased. Tony Farrell 1; Andrew
Mack 4; Miss Philadelphia 7.

BALLSTON SPA.—SANTO SOCI OPERA HOUSE (Wil-
liam H. Quinn, manager): Damon and Pythias, by
local talent, under direction of Bennett Matlach, Dec.
29 to large house. Stowe's Uncle Tom's Cabin 2; Coon
Hollow 6.

HUDSON.—OPERA HOUSE: House dark 17-24. Ed-
win Harford in The Shamrock 1.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett,
manager): Comedy of Toys, local, Dec. 23, 20; at-
tendance fair; performance poor. Summer's Comedy co.
4-9; Black Crook 14; Gilmore and Leonard's Hogan's
Alley 18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E.
Clark, manager): Miss Philadelphia delighted a large
audience at advanced prices Dec. 29. The Masque of
Cornell University drew a medium audience 30. Kate
Claxton 1; Andrew Mack 2; Auguste Van Biele in The
Broken Melody 4; Keller 6. —NIGHT THEATRE (A. A.
Fennervy, manager): Fay Foster's Extravaganza 20.
Robbie's Schuman Burlesques 31-2. Hogan's Alley 14.
—IRISH: Chas. Ward, of Board and Campbell, musical
team; and Edna Wilson, both members of Fay Foster's
Extravaganza co., were united in marriage in this city
28.

PLATTSBURG.—THEATRE (W. A. Brown, man-
ager): Joseph Hart in A Gay Old Boy Dec. 29 gave an
excellent performance to good business. Edward Harri-
son 7.

SARATOGA SPRINGS.—TOWN HALL (Leonard and
Eddy, managers): Walter Lawrence and co. gave two
productions of Monte Cristo Dec. 23 matinee and eve-
ning, to good business. Charles A. Loder, with Hilary
in McFadden's Row of Fats, 29, had a fair audience;
performance good; James C. Short and Al Edwards, musical
team, sang a hit. Singing the Wind 2.
J. B. De Mott 4; Lillian Kennedy in the "Daughter's
Daughter" 11.

FULTON.—STRENGTH OPERA HOUSE (William C.
Stephens, manager): George H. Summers in repertoire
Dec. 23 to good business, and pleased the people.
Little Bessie in her song and dance is very clever.

IMMEDIATA.—OPERA HOUSE (Cooper and Hood, man-
agers): House dark.

ITHACA.—LYCUM (M. M. Gutstadt, manager):
Miss Philadelphia to fair business Dec. 20; For Fair
Virginia 6.

BALDWINVILLE.—HOWARD OPERA HOUSE (H.
Howard, manager): The Players Club presented Em-
eralda to a small house Christmas evening; Hogan's
Alley 28 canceled.

WAVERLY.—OPERA HOUSE (J. E. Murdoch, man-
ager): Cornell Masque, presenting The Prince and the
Peasants, Dec. 20 to a well-pleased audience. Mora
Jan. 4-9. —The Jennie Calf co., billed to appear 4-4,
closed its season at Reading, Pa.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, man-
ager): Ethel Tucker co. Dec. 21 and week to light busi-
ness; performance not up to standard. Wilbur Kerwin
opened 26 and week. —ASSOCIATION HALL: Aukbach,
the German magician, gave two pleasing performances
Christmas afternoon and evening.

CORTLAND.—OPERA HOUSE (Warner Rood, man-
ager): The Rajah co. opened Dec. 23 to a good house.
A change of bill is given nightly; co. excellent and
audience well pleased. A Railroad Ticket 7.

WELLSVILLE.—THEATRE (E. A. Rathbun, man-
ager): Gilmore and Leonard's Hogan's Alley to a fair
business and a well-pleased audience Dec. 31 —
IRISH: Treasurer Rice, of Hogan's Alley, reports excel-
lent business. He says Hogan's Alley must not be con-
founded with the Yellow Kid of Hogan's Alley, which
Gilmore and Leonard have compelled to disband.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart
Brothers, managers): The Convict's Daughter co. Dec.
31-2.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H.
Griffin, manager): Langdon's Dramatic co. opened for
a week Dec. 20 in his Lordship to big business; excel-
lent performance.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager):
Stanford co. in repertoire Dec. 20-3 at popular prices
to good business.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, man-
ager): House dark Dec. 20-3.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (J. R. Stockdale, man-
ager): E. L. Chubb's Metropolitan Theatre co. week of
Dec. 21 in repertoire to fair business; co. better than the
average repertoire co. seen here this season. Frank
Lindon, who is Mr. Chubb's leading man, is seen at his
best as Sandy in The Danites. By special request local
manager J. R. Stockdale appeared as the Parson, a
character in which he had appeared with Mr. Lindon
many times before. Corinne Extravaganza co. under
the personal direction of Howard and Jerry in Hendrick
Hudson, Jan. 8; Nell Brown, Co. J. R. Stockdale, and
Ida Marie Rodgers of The Dazzler co. is still here,
slowly recovering from her illness. Professor Watkins,
late of the Georgia University Graduate co., will spend
the winter in this city. Gus Mege is writing a new
play for John Dillon. Edwin A. Lee, who is here, will
go out with his own co. in March and has already com-
menced booking his tour of the Northwest.

GRAND FORKS.—METROPOLITAN THEATRE (E. J.
Lander, manager): Columbia Opera co. 4-4; Corvane
7; W. A. Brady's Humanity 12.

OHIO.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee
M. Boda, manager): Al G. Fields Dec. 23, 20 gave
a good performance. Georgia Cayvan 23, supported
by an excellent co., played to light business. On Broad-
way 31 2; Nellie McHenry 4; Olla Netherland 8, 9;
Minnie Mademoiselle 11, 12. —GEO. OPERA HOUSE
(I. G. and H. W. Miller, managers): The Fatsi Card
25; good business. Laura Riggs and Bert Haverly
and a good co. in A Trip to Chinatown did good busi-
ness 20-30. Black Patti 31, 1; Vitascopie co. 2-6; Stet-
son's U. T. C. 7-9. —HIGH STREET THEATRE (Albert
C. Owens, manager): Gus Hill's Specialty co. 24-25 to
good business; performance all that could be desired.
The Cotton Spinner 20, 29 was well received by good
house. Madame Sans Gene 30 by an excellent co. to
solid business. My Dad the Devil 21-2; Lewis Morris-
son 7-9. —IRISH: Will Jucker will take charge of Al
G. Field's Minstrels, John Vogel assuming manage-
ment of Darkest America. Minnie Madden Flishe's
engagement will be under the auspices of the local
league of Elks. —Harry Carleton, formerly with Henry
Diney, was married 23 to Millie Hinderer, a local so-
nity. —Harry Innes, present agent for Al G. Fields,
is lying dangerously ill at Mr. Field's house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson,
manager): Lincoln J. Carter's The Tornado Dec.
23 gave very fair business, and a very good house.
Old Maid 23 canceled. Grimes's Cellar Door gave
universal satisfaction to well-pleased house. Webster's
Big Olympia co. 31; Lester and White's Specialty co.
1, both canceled. James Young in Hamlet; performance
excellent; well-filled house. Home Talent Min-
strels 1; Hoyt's Trip to Chinatown 2; Jessie Mae Hall
in repertoire 4-11; Ethel R. Spencer 14; Hoyt's Texas
Straight Tip 20. —IRISH: T. E. Barry, of a city, has
composed a song entitled "The Pet of Rooney's Alley,"
which was sung in public for the first time 23 at the
Grimes's Cellar Door performance and made a hit.

DAYTON.—GRAND OPERA HOUSE (Harry E. Peicht,
manager): At Gay Cony Island to fair business Christ-
mas matinee and night. The attraction deserved packed
houses at both performances, as it was the best farce-
comedy ever seen here and gave unequivocal satisfac-
tion. Mathews and Bulger and their capable co. well
merited the liberal applause accorded them. —PARK
THEATRE (Harry E. Peicht, manager): The specialty were far
better 23. S. R. O. Good specialties and musical entertainment,
the latter feature giving Black Patti excellent oppor-
tunity to display her talent. —MEMORIAL HALL (Sol-
diers' Home): Al G. Field's Minstrels to a crowded
and well-pleased house 21. Mlle. Rhea and co. played
Neill Givane to a crowded house 20. She is a favorite
here. —IRISH: Manager Peicht was in Indianapolis 20.
PORTSMOUTH.—GRAND OPERA HOUSE (H. S.
Grimes, manager): Hibernia Comedy co. Dec. 23-26;
co. clever, audience satisfactory. Cincinnati Uni-
versity Glee Club 31; Elton Vitascopie co. 1, 2 and
matinee; A Baggage Check 9; Twelve Temptations 12;
Margaret Fuller 18; Young, tragedian, 11, 12; Jolly
Pathfinders 20. —IRISH: S. V. Grimes, of the Grand,
has returned from Mexico where he has been for his
health.

WARREN.—OPERA HOUSE (Elliot and Geiger,
managers): White Crook Dec. 25 to good business;
wretched performance.

HAMILTON.—GROSS OPERA HOUSE (Conner and
Smith, managers): Hibernia Comedy co. Dec. 23-26;
poor houses. Arnold Reeves in Slaves of Gold 23; fair
audience.

URBANA.—MARKET SQUARE THEATRE (H. H. Wil-
liams, manager): The Philharmonic Ladies' Concert
co. and Edward Weckel, impersonator, Dec. 23, small
house. Mr. Weckel is very clever and the women sing-
ers good. The Edison Vitascopie and Concert co. 28, 29;
good business. The solos of Marie Delisustaine, the
violin playing of Maud Dickinson, and the harp solo of
Alysa Mesenger were charming. George Watson and
Marguerite Weston did a so-so sketch. South before
the War 14.—IRISH: Harry J. Riddings was here 23
ahead of South before the War. —Marie Delisustaine,
late of the Clara Schuman Ladies' Orchestra, will join
the Chicago Ladies' Orchestra.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R.
Robinson, manager): Bert Coote and Nick Long in
The Other Man's Wife Dec. 23; small audience. South
Before the War 23; large houses. Rob Roy 4; C. A.
Loder 6.

BUYRUS.—OPERA HOUSE (V. B. Cheney, man-
ager): The Burglar Dec. 23, good business. Gay Broth-
ers' Minstrels 23, crowded house. South before the
War 23; fair house only. —IRISH: Gay Brothers and
co. were given a reception and banquet by the S. P.
O. E.

CHILLICOTHE.—MARION OPERA HOUSE (E. S.
Robinson, manager): Gibby's Faust Up to Date co.
Dec. 24 did very good business; co. very good.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin,
manager): Gus Hill's Novelty Dec. 23; good business.
Jennie Mae Hall 20 opened to good business. —IRISH:
John Hears, who was professionally known as John
McCaule and was a member of Gus Hill's orchestra, on
one of the Two American Shows, died at the hospital

here 19. The remains were taken to Toledo by his
partner, J. Wesley Mack, accompanied by a committee
of local Elks. The deceased was twenty-eight years old.
Mr. Mack and his wife, who were here attending the
deceased during his illness, returned to their home in
New York.

LIMA.—FAUBUS OPERA HOUSE (W. A. Livermore,
manager): The Whitney Opera co. in Rob Roy de-
lighted a large and fashionable audience Christmas
night. Al G. Fields 28; Field's Olympia 30; Tim Mur-
phy 1; Man in the Iron Mask 4; My Dad the Devil, re-
turn date, 6; Slaves of Gold 8; Chicago Ladies' Or-
chestra 10; Rosabel Morrison in Carmen 11; For Fair
Virginia 14; Minnie Madden Flishe 18; Hoyt's A Tem-
perance Town 20.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres,
manager): The Amusement Course opened their ses-
sion Dec. 25 with Charles Montville Flowers, who
pleased a large and fashionable audience. A. Q. Scam-
mon's co. in The Burglar 29. Our Boys, by home talent,
L. J. E. Toole in Killarney and the Rhine 5.

WADSWORTH.—OPERA HOUSE (J. F. Detweiler,
manager): Carter's Tornado (Southern) Dec. 23; good
house and best of satisfaction; co. first-class. Swedish
Quartet 2; Son Brothers' Advance Cards 11, 12.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and
Cox, managers): Gay Brothers' Minstrels Dec. 20.
Roy Tramp 1; C. A. Loder 9, E. R. Spencer 12; Shore
Acres 23; Morrison's Faust 30.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry
Dickson, manager): Tim Murphy in Old Innocence
and Sir Henry Hypnotized Dec. 23 to large and very
appreciative audience; one of the best co. here this
season.

POSTORIA.—ANDER OPERA HOUSE (Campbell and
Veon, managers): Rook Comedy co. Dec. 21-23 with
Chitmas and Saturday matinee to good houses; good
performance. Boy Tramp 1; Slaves 7; A Lion's Heart 9.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert
Hammond, manager): Lincoln J. Carter's Fast Mail
Dec. 23; drew only a fair house. Charity Circus 29;
White Crook 30.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark,
manager): The World Agent Dec. 23; fair house;
performance satisfactory. U. T. C. Minstrels, home
talent, 26; good house. Other People's Money 28; fair
house; co. filled their parts well. Holden Brothers 5, 6.

STREUBERVILLE.—CITY OPERA HOUSE (Charles J.
Vogel, manager): Hogan's Alley Dec. 23; fair house;
good co. Mark Murphy 25 with matinee to good busi-
ness. A Baggage Check 1; Other People's Money 2;
Rob Roy 6.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant
and Stevens, managers): Guy Brothers' Minstrels
Dec. 25 to highly pleased audience. Mary Proctor
(Lect. Lecture) to large house 23. In Old Maine
23; Oberlin Glee Club 4; Charles A. Loder in Hilarity 7.
—IRISH: The Will D. Harris Lyceum Theatre co.
stranded here last week.

URCHVILLE.—CITY OPERA HOUSE (Elvin and
Van Ostrain, managers): Guy Brothers' Minstrels
Dec. 23; good business.

EAST LIVERPOOL.—NEW GRAND (James Norris,
manager): The June Agnot co. closed week of Dec.
23 to good business. Remenyi 20 to the elite of the
city.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell,
manager): A. Liberati and the home talent concert
orchestra of twenty-five people Dec. 25, were excellent.
It was a musical treat. House dark 11-18.

SALER.—GRAND OPERA HOUSE (Elliot and Geiger,
managers): Charles A. Loder in Hilarity 1. The Gil-
bert Opera co. 8; The Actor's Holiday 9.

NAPOLSON.—RIVE OPERA HOUSE (J. L. Hatter,
manager): Van Amburg Family Dec. 23 to a small
but delighted audience; specialty work of Miss Kate
being very fine. Irving French co. 11-13.

MIDDLETOWN.—SONG OPERA HOUSE (J. C. Brete-
nau, manager): The Slaves of Gold Dec. 25 to fair
audience.

GALION.—CITY OPERA HOUSE (S. E. Riblet, man-
ager): James B. Mackie in Grimes's Cellar Door Dec.
20 to fair business. Charles A. Loder 18.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles
Baxa, manager): Charles's Aunt, under the manage-
ment of Julius Cahn, was produced Dec. 25 matinee and
night, to highly pleased audiences. Al G. Field's Min-
strels and Utopia or Twentieth Century Minstrels to
the capacity of the house 20. The co. is considerably
larger and many new specialties have been added since
last here and in a most successful manner. Hoyt's Trip to
Chinatown 6; Man in the Iron Mask 9; Minnie Madden
Flishe 12. —IRISH: Rose Hubbard, with Charles's
Aunt co., was a former Sanduskyan and her many
friends were delighted to note her rapid advancement
in the profession. —Al G. Field's street parade 20 was
fine and in a drawing card.

CARROLLTON.—OPERA HOUSE (Rutan and Raley,
proprietors): Rush's White Crook co. Dec. 25 to large
and well-pleased house. Gannette Sisters in acrobatic
dancing received rounds of applause. —BROADWAY
OPERA HOUSE (George F. Vengling, proprietor):
Adams and Wilson's Minstrels 25 to capacity of the
house. —SHREWSBURG THEATRE (J. J. Morgan, prop-
rietor): House dark week of 21-26.

KENT.—OPERA HOUSE (Mark Davis, manager):
James Young presented Hamlet Dec. 23 to a large
and highly pleased audience; capable co. Mr. Young
received two curtain calls. A Booming Town 7; Gilbert
Opera co. in Macbeth 9.

SABINA.—OPERA HOUSE (J. C. Burnett, manager):
Elmer E. Vance's Limited Mail Dec. 20; every seat in
the house sold before doors opened; everyone well
pleased.

TROY.—OPERA HOUSE (D. L. Lee, manager): Edi-
son's Vitascopie Dec. 23, 24, 25, 26, 27, 28, 29, 30, 31,
South before the War 4; American Girl 11.

ALLIANCE.—OPERA HOUSE (F. W. Caskill, man-
ager): The Wilson Theatre co. Dec. 24, 25 to fair busi-
ness. James Young 31; Charles A. Loder 4; Gilbert
Opera co. 8; A Booming Town 8.

PIQUA.—OPERA HOUSE (C. C. Sank, manager):
The Josie Mills co. closed Dec. 25 after a week's
prosperous business. Weber's Olympia co. 23; good
performance to light business. —IRISH: The Jennie Mae
Hill co. spent Sunday (27) here on route to Fremont.

DELIANCE.—CITIZEN'S OPERA HOUSE (L. E. Bal-
ton, manager): Tornado 1; Grimes's Cellar Door 4;
My Dad the Devil 9; Charles A. Loder 18; The World
Agent Her 18. —IRISH: C. H. Pionon has transferred
the management of the Y. M. C. A. Orchestra of this
place, and has accepted a position in advance of Little
Trinity.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager):
Hennerty-Loroye in Other People's Money D. C. 25 to
the largest house of the season; best of satisfaction;
receipts, \$42. Actor's Holiday 1; Baggage Check 9;
Burglar 12; Uncle Tom's Cabin (Stetson's) 18; Vale's
Twelve Temptations 20; Shore Acres 25. —IRISH: The
Martha Military Band will give a series of sacred con-
certs commencing 4.

ELYRIA.—OPERA HOUSE (W. H. Park, manager):
Ryan-Kelly co. in White Crook 13.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Feltz,
manager): Gus Hill's Novelty Dec. 23 to fair busi-
ness. The Burglar 23 to S. R. O. at both per-
formances. Tim Murphy in Sir Henry Hypnotized 21; The
Whitney Opera co. in Rob Roy 1. —BLACK'S OPERA
HOUSE (Samuel Waldman, manager): The A. Q. Scam-
mon co. in The Burglar 23 to good business. The South
Before the War 2.

GREENFIELD.—OPERA HOUSE (Heldingfield and
DePoy, managers): A. Q. Scammon's Burglar co. to
a small but appreciative audience Dec. 23. Agnes Wal-
lace Villa in The World Agent Her 2.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook,
manager): De Haven Comedy co. Dec. 23 to a
receptive of popular plays to large business. The co.
has an entirely new list of plays and pleased the audi-
ence so well that the following week is also booked.
Joseph Keller in new featured and is doing clever work.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and
Rosenbach, managers): House dark week of Dec. 21.
Whitney Opera co. in Rob Roy 2.

NORWALK.—GARDNER'S MUSIC HALL (L. C. Brad-
ley, manager): A. W. Fremont in 777 Dec. 29 to a fair
house; performance good.

WAPAKONETA.—TIMMERHIST'S OPERA HOUSE
(C. W. Timmermeister, manager): Limited Mail Dec.
23; best of satisfaction to a good house.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gib-
son, manager): The South Before the War co. Dec.
23 to very poor house; good entertainment. The Torna-
do (Southern) 2.

MASONIA.—NEW ARCADE (G. C. Haverack,
manager): Jolly Pennyroy Dec. 23-25 to poor house;
poor co. Jan. De Mott, actress, 23, crowded house.
Haverack, Dec. 23, 24, 25, 26, 27, 28, 29, 30, 31, 1897.
out. Daniel S. Ryan 2-4; Augustus Hamlin, in Roy

Tramp 5; Actor's Holiday 6; Charles A. Loder in Hi-
larity 11; Georgia Minstrels 13; Sam Young 18-23.

CANTON.—THE GRAND (L. B. Cool, manager):
Ryan Comedy co. Dec. 21 and week to good busi-
ness. The White Crook 28 to fair business; perfor-
mance unsatisfactory.

LANCASTER.—CHESTNUT STREET OPERA HOUSE
(Clara Martin McNeill, manager): F. C. Hamilton
in Mizora Dec. 23 to good business; first-class per-
formance. James Young in Hamlet and David Garrick
4, 7.

FREMONT.—OPERA HOUSE (Heim and Haynes,
managers): Whitney Opera co. in Rob Roy Dec. 23
to a large and well-pleased audience. A. W. Fremont
in 777 30 to small house; performance fair. The Ger-
man Theatre co. in a German comedy 7.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Ne-
bergal, manager): Jule Walters's Side Sacked Dec.
10 to fair business. Uncle Tom's Cabin 5; Katie Put-
nam 12.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. I.
Quick, manager): W. H. Power in Shannon of the
Sixth drew a large audience and gave a very creditable
performance Dec. 26. The piece was handsomely
mounted. Coon Hollow, return date, 30 to good busi-
ness and well-pleased house. The co. is somewhat
changed and stronger than when here earlier in the
season. Darkest America 1; A Florida Enchantment 2;
Elroy stock co. week of 4. —IRISH: The Tornado
(John Hersker, Jr., manager): D. L. Lee, 23, 24, 25,
Thomas E. Shea, booked for 31, canceled. Fast Mail
6. —ARMORY HALL: Canadian Jubilee Singers at-
tracted fair house and gave splendid satisfaction

a fair audience. Both co. and play well received. Milt G. Barlow, of musical fame, plays the part of Bacon Green, and was warmly received. Ryley's Comedians presented Our Flat 20, and a fair-sized audience was well entertained. Florida Enchantment 4; Heart of Chicago 5; Darkest America 6; On the Mississippi 7; Town Talk 8; 8 Bells 9; Himmelsheim's Ideals in repertoire 11-15.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Lander, manager): Kittle Rhoades Dec. 21 to 25 in repertoire. Fair business. Coon Hollow 28; good business; satisfactory performance. Louise Arnot at one time a great favorite here appeared in the cast.

COLUMBIA.—Old Opera House (James A. Allison, manager): Willie's Two Old Cronies co. Dec. 25 to good business; wretched performance. Minstrels (Home talent 29 to a large and well-pleased audience.

YORK.—Old Opera House (S. C. Pentz, manager): Gus Williams in One of the Finest Dec. 15, 16, for benefit of police, drew fairly well. Performance not up to expectations. Shore Acres repeated its former success here by drawing a very large and delighted house at advanced prices 17. Our Flat, by Ryley's Comedians, Christmas day and evening, drew good business and gave good satisfaction. The Madge Tucker co. in repertoire at popular prices opened week of 28 2 in The World to big business.

WILLIAMSBURG.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): A pair of Jacks Dec. 25 gave three performances to fair business; audiences only fairly pleased. Shore Acres 29 to a large and much elevated audience; co. strong. Florida Enchantment 31; 1; Peck's Bad Boy 2.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): McAliff and Greene co. in repertoire Dec. 21-24, presenting The Bowery of New York, The Black Flag, The Mountain Limited, The Westerner, The Vendetta, Our Strategist, Through Russian Snows, The Lightning Rod Agent, and For Cuba to crowded houses. People to see away 25 and matinee. Peck's Bad Boy 31; Morrison's Faust 4.—ITEM: F. S. Young and his wife, Winifred Greene, closed with the McAliff and Greene co. 28.

EAST STRONGBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): A Yellow Kid Dec. 25, small house. Co. fair. Carter, the magician, 4, 5. Nelson's Comedians 11.—ITEM: The local lodge of Elks gave a social 17. Among the visiting brothers were Nick Eagle, J. J. Shannon, secretary of lodge No. 1, of New York, and J. I. Armstrong, the dramatic agent, and member of No. 1. Addresses were made by Grand Exalted Ruler Patterson and Shannon and Armstrong, while Duke and Loder contributed music and singing.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Spoons opened Dec. 29 for week in A Fight for a Million to crowded house at popular prices; good satisfaction.

ALTONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Boston Ladies' Symphony Orchestra Dec. 29 to fair business. The Real Widow Brown 29 to capacity of the house. Hogan's Alley 29 to fair business. U. of P. Glee Club 31; 8 Bells 1; Hills Vanity Fair 2; Kiddy Rhoades 7; The Vitascope 11-12.

JOHNSTOWN.—CAMBRIDGE THEATRE (Mishler and Myers, managers): The Florence Bindley co. Dec. 29 to packed house. Performance up to the standard. Professor Scott, hypnotist, 21-3 to packed houses.—ITEM: Johnstown Opera House (James G. Ellis, manager): Rachelle Renard in repertoire 21 to only moderate business; performance hardly up to the standard.—ITEM: Charlie Maloy, one of the others of the Cambridge Theatre, joined the Florence Bindley co. 25.—Thomas R. Neely and wife, of the Florence Bindley co., were busy shaking hands with their many friends here 25.

CONY.—WEEK'S THEATRE (A. R. Weeks, manager): Miss Philadelphia Dec. 24 to packed house. Co. well received. The Gilbert Comic Opera co. 29 to small business.

SCRANTON.—THE PROTECTOR (Wagner and Reis, managers): Henry E. Dixey Dec. 25, with matinee, in Tennessee to large and delighted audience. In Old Kentucky 26, matinee and evening, to fair business. White Comic Opera co. 29 to giving Two Vagabonds, Romanian Girl, and Chimes of Normandy to small house. Co. good.—ACADEMY OF MUSIC (M. E. Bunker, manager): Shore Acres 25, 24 to large and well-pleased audience. Mr. and Mrs. Russ Whyte 25, 26, with matinee, in For Fair Virginia to large and delighted audience.—DAVID'S THEATRE (George E. Davis, manager): Little Boy Blue 25 to good business. Joshua Simpkins 29 to good business. The band and orchestra are the drawing cards.

DAWSON.—GRAND OPERA HOUSE (J. S. Langhry, manager): Fred B. Wile in Dramatic Boy of Shiloh Dec. 21 to 24 to poor business; good performance. Powell, the magician, 26; performance good. House dark week of 4.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): R. E. O. E. Charity Minstrels Dec. 23, 24 to 25, E. O. and well-pleased audience. Receipts nearly \$1,200. James Young in Hamlet 24 to small but well satisfied audience. Gilbert Opera co. 29 to deservedly small matinee and evening houses. Shore Acres 4; Knights of St. J. 4a (club); Texas Star 11.

LAUCH CHURCH.—OPERA HOUSE (Robert Hebling, manager): The Chromatograph Dec. 29 to fair business. Performance fair. Darkest America 5.

PRELHARD.—GRAND OPERA HOUSE (John J. Welch, manager): Cora Van Tassel Dec. 25 was well received; Chromatograph Novelties co. 26, 31.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Heart of Chicago Dec. 20; good house and performance.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Sporting Craz 4.

CARROLLDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): McBride and Gordon's Yellow Kid gave two productions Dec. 25 to big business. The McAliff and Greene repertoire co. opened 28 to S. E. O.; supporting co. good. Darkest America 2; Railroad Ticket 1; William Berry 18; Murray and Murphy 19.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Darkest America Dec. 29 to fair business; attraction credible and deserving. Billy McClair and Madame Cordella are the latest acquisitions to the co., which is now under the management of John W. Voss; 1st of AIG. Field's Big White Minstrels. Past 21; The Ladies' Symphony Orchestra 1, Heart of Chicago 4; Sporting Craz 5.

WYCKSPOUT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Brothers Byrne in New 8 Bells to S. E. O. Dec. 24; performance excellent. Maggie Cline in On Broadway gave a clever performance 20. Murphy's O'Dowd's Neighbors pleased a good house 30.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): New York Theatre co. Dec. 24-25 in repertoire to small audiences; fine performance. O'Grady's Election, booked for 29, failed to appear.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): James Young matinee Dec. 20 in David Garrick to fair house; performance elegant. Lady of Lyons (evening) to a big house. Mr. Young is the best tragedian seen here in years, and was entertained by Elks after the performance. Gilbert Opera co. in The Mascot 20 to small house but well pleased.

CARROLLDALE.—SAYLES OPERA HOUSE (H. B. Wilber, manager): Grimes's Collier Door Dec. 20 played a small house. The Pellame opened the week 20 to fair business.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Old Homestead Dec. 25 to large and well-pleased audience. Gilbert Opera co. 29 to good business; very poor satisfaction; Hogan's Alley 30; good business, giving good satisfaction. Shore Acres 7.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammer, manager): In Darkest America played a large house Dec. 20. A Romance of Coon Hollow 21; good business; good performance.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Harrison J. Wolfe to small audiences Dec. 24-25. Hogan's Alley was thoroughly enjoyed by a packed house 29. Performance excellent, including many good specialties.—ITEM: Peter Rice, manager of Hogan's Alley co., renewed acquaintance with his host of friends in this place while here 29. The Minstrel will always be found on sale at the Orr Opera House, Mercer, Pa., was here 29.

CURWENSVILLE.—ACADEMY OF MUSIC (A. F. Way, manager): House dark Dec. 20 31. Other People's Money 22.—ITEM: A Trip to the City, booked for 31, failed to appear.

MILTON.—GRAND OPERA HOUSE (Griffiths and Co., managers): Boston Ladies' Symphony Orchestra Dec. 26 to small but delighted audience. House dark 4-9.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Coon Hollow Dec. 25, 26. The Byrne and Turn of Tide 29. Ryley's Comedians in Our Flat 20.—GRAND OPERA HOUSE (George M. Miller, manager): The Ideals in repertoire, augmented by an excellent band, gave very good performances to unusually large business 25-1.—GILBERT'S AUDITORIUM (Charles Gilder, manager): The London Gaiety Girls attracted good 4-2 and audiences week of 29.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Gilbert Opera co. Dec. 28, H. J. Wolfe 29-30. Shore Acres 5. Other People's Money 7.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Peck's Bad Boy 4.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): Actor's Holiday Dec. 28; big house; fair performance. Murray and Murphy in O'Dowd's Neighbors 21 to S. E. O.; highly pleased audience. Little Trizie 14.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Walke's Comedy co. and Grand Orchestra which closed a week's engagement 2 drew fair business and gave satisfaction. 3 Bells 4; On the Mississippi 5; The Broken Melody 7; New Jollity co. 8; 8; Florida Enchantment 11; The Gay Parisians 12; Marriage Breaker 14; Morrison's Faust 15; Chicago 16.

ROCHESTER.—OPERA HOUSE (C. A. Vanderdonk, manager): Actor's Holiday Dec. 24 to fair business; good performance. Hogan's Alley 28; packed house. Disappointed audience. Abbey's U. T. C. booked for 29, failed to appear. Baggage Check 31; Gilbert Opera co. 3 canceled; Other People's Money 4; New York Comedy co. 9.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Bunker, manager): Down in Dixie pleased a fair audience Dec. 29. Walke's Opera co. in repertoire 4 11.—MUSIC HALL (M. H. Brooks, manager): Thomas E. Shea opened a week's engagement 29 to good business. The Man-o-Warman was put on opening night and gave general satisfaction. Jere McAliff and Joseph Greene 4-11.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Ladies' Boston Symphony Orchestra played a fair house Dec. 28. Animatograph 29, 30 to good business. Florence Bindley in repertoire 21-2; Blue Bird 7; Sporting Craz 9; O'Dowd's Neighbors 11; Y. M. C. A. Course 14.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Powell, the magician, gave a clever performance to a small audience Dec. 21. The Outlaw 1.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Nilarity Dec. 17 to good business. The Sayers, hypnotists, assisted by Dr. Gray, to good business 21-25. Kittle Rhoades week of 28.

RHODE ISLAND.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. N. Thornton, manager): Vandeville to fair business Dec. 25. House dark 27 and week.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager): Gorman's in Gilberts Abroad Dec. 29 had a fair house. Span of Life 2. Fast Mail 2. Walke Comedy co. week of 11.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): Gorton's Minstrels drew a large and appreciative audience Christmas night. Maguire's in vented, booked for 29, canceled. Mr. Barnes of New York 3; Sawtooth Dramatic co. 11-16, return.

SOUTH CAROLINA.

SPARTANBURG.—GRUNWALD OPERA HOUSE (Max Grunwald, manager): Flora Stanfield Dec. 21-22; good business; performance excellent. McPeck's Matrimonial Bureau 26; Cora Van Tassel 4 and week was canceled.

ORANGETOWN.—ACADEMY OF MUSIC (R. H. Jennings, manager): May Davenport Dec. 18; small house; performance very poor. Private Secretary 4.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Warner Comedy co. Dec. 29-31 to big business at popular prices. Harry Ross, with his illustrated topical songs, made big hits nightly, and Ova Warner in emotional roles is exceptionally good.—ITEM: Oscar Solle, treasurer of the theatre, leaves this week to take up his residence in Denver.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Crowl, managers): Payton Comedy co., with band and orchestra, opened a week's engagement Dec. 21, with Carmencita, to S. E. O. and gave a very satisfactory performance. Midnight Call was given 25 and Hans Kink 26 to well-filled houses; performances highly satisfactory.—ITEM: Mr. Payton reports business poor in Iowa and Nebraska and is pleased with prospects in Northwest.

TENNESSEE.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staud, manager): Maud Powell Concert Dec. 25; attendance large and performance well received. McPeck Matrimonial Bureau 1, 2; Prodigal Father 4.

COLUMBIA.—GRAND OPERA HOUSE (Barber and Helm, managers): Spooner's Opera co. drew light but honest house Dec. 21-23. Nasty Brothers' Wild Goose Chase 25 played a light business. Hoyt's A Black Sheep 2; Thomas W. Keene 14.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Clara Schumann's Ladies' Orchestra Dec. 23 to good business. The solo numbers were especially good, while the programme as a whole was one of the best ever given here. McCabe and Young's Black Trilby 1; Thomas W. Keene 18.—ITEM: Miles Perry, business manager of McCabe and Young's Black Trilby, is here in the interest of his attraction.

NASHVILLE.—THE VICTOR (T. J. Boyle, James and manager): House dark Dec. 24-26. Romel Morrison in Carmen 21; Minnie Maddern Fluke 27.—New Matrimonial Theatre (W. A. Shasta, (business manager): John Griffith in Richard III 27, 28 drew large houses; Chevalier 18; Eddie Fry 4 5; Wilton Lechaye 4; Lady Slavey 7.—GRAND OPERA HOUSE (T. J. Boyle, manager and manager): John and Ulrich, local; Colored Minstrels 25; matinee and night drew large houses; Black Trilby co. 5-7.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): The White Slave, with extra "Xmas" matinee, Dec. 28 to only fair business.—LYCUM THEATRE (John Mahony, manager): Hal Reed's Human Hints 24-25, with special "Xmas" matinee, to good business; Rosabel Morrison 26, 29 in her version of Carmen to large and delighted audiences.

TEXAS.

HOUSTON.—SWEENEY AND COHEN'S OPERA HOUSE (Henry Greenwell, manager; E. Bergman, manager): Minnie Maddern Fluke in The Right to Happiness drew a large house Dec. 21. The audience evinced a hearty appreciation of the splendid work of the star. Clay Clement, with his excellent supporting co., presented The New Dominion afternoon and evening 20 to magnificent business; audience much pleased. The Bells, matinee and night 20, drew fair houses. A Mid-night Bell 29.—ITEM: Mrs. Fluke received handsome floral remembrances from friends here during the performance. The members of the Clement co. were handsomely entertained at dinner by Mr. Clement on Christmas Eve. The table was prettily decorated for the occasion, and the members of the co., together with several representatives of the press, enjoyed themselves hugely.

AUSTIN.—HARCOCK OPERA HOUSE (Ripley and Walker, managers): Darkest Russia Dec. 21 to fair business. Frank Jones in The Yankee Drummer matinee and night 25 to fair houses. Clay Clement 29; Mid-night Bells 30; Nabobs 2.

SEAGRAM.—KLAIN'S OPERA HOUSE (H. Friedlander, manager): House dark Dec. 21-28.

FLATONIA.—ARMEN AND LAPE OPERA HOUSE (A. Brummen, manager): Miss Felder's class in musical entertainment Dec. 22 to S. E. O.; every number well received. A Yankee Drummer 21.

CLARKSVILLE.—TELLING'S OPERA HOUSE (R. M. Weaver, manager): House dark.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Minnie Maddern Fluke appears Dec. 31.

TVLER.—GRAND OPERA HOUSE (T. W. Parks, manager): Rosabel Morrison Dec. 21 in Carmen to a large audience. The electrical effects were imperfect, and the ball fight a disappointment. The performance otherwise entirely satisfactory. Darkest Russia 5.

SHANDON.—OPERA HOUSE (John S. Goodline, manager): Uncle Josh Sprucey Dec. 22; Richard and Pringle's Minstrels 29.

ORANGE.—GATE CITY OPERA HOUSE (P. Leeson, manager): House dark week ending Dec. 23. Richard and Pringle's Georgia Minstrels 20. Uncle Josh Sprucey 29.—ITEM: Local Elks lodge gave a big ball and supper 25, which was largely attended.

DALLAS.—OPERA HOUSE (George Ansey, manager): Minnie Maddern Fluke matinee and night Dec. 25 in The Right to Happiness and in Carmen 26 and matinee to select and appreciative audiences. Her support is above the average. A Booming Town 29, 30.

TEXARKANA.—GRAND OPERA HOUSE (Harry Ehrlich, manager): A Booming Town Dec. 25 gave two performances, matinee and evening, to good business. Minnie Maddern Fluke 2; Faust 4; The Nabobs 12.

BELTON.—GRAND OPERA HOUSE (S. J. Entwain, manager): Blind Boone Concert co. Dec. 21; Fast Mail 2; Henshaw and Ten Brock in The Nabobs 5.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark. A Booming Town 11.

WACO.—THE GRAND (Sid H. Weis, manager): Minnie Maddern Fluke, supported by an excellent co., presented The Right to Happiness Dec. 24 to a large audience; performance enthusiastically received and witnessed by the elite of the city.—ITEM: McPeck's Matrimonial Bureau, booked for 28, and Lannigan's Bell 28, failed to appear, which caused Manager Weis much annoyance.

DENISON.—OPERA HOUSE (Milton L. Eppstein, manager): Barlow Brothers' Minstrels Dec. 22; receipts small and performance good. Darkest Russia 20; Baldwin-Melville co. 21-2.—McDONAGH'S OPERA HOUSE (J. R. McDougall, manager): The Nashville 5, admits Dec. 29 to fair, topheavy house; performance poor.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendonhall, managers): The Blind Boone Concert co. Dec. 26; small house; good co.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Port Greenwall, manager): Minnie Maddern Fluke presented The Right to Happiness Dec. 26 to large and fashionable audience. This being her second appearance here, her coming was anticipated with much pleasure. Support first-class.

VOAKUM.—FRONT STREET THEATRE (Baby and Moreland, managers): Uncle Josh Sprucey to large, appreciative audience Dec. 25. Co. first-class. Schwartz Stock co. 24-26; good house; co. very good. Richard and Pringle's Georgia Minstrels 31; Frank P. Jones 4; Blind Boone Concert co. 21.

PARIS.—PETERSEN THEATRE (Sol Davis, manager): A Booming Town Dec. 22; good house; audience pleased. Lee 28 and week.

THURBER.—OPERA HOUSE: Barlow Brothers Dec. 18; fair performance. Fast Mail 23.

EL PASO.—MYER'S OPERA HOUSE (H. Godwin Mitchell, manager): Val's Devil's Auction to big houses Dec. 25, and very light 26.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Rogers and Wynette, managers): Stock co. in Faustine week of Dec. 21 to fair business; packed house 25. Tiny Burton gave an excellent rendition of the little lord. Marie Valheim was very sweet as Desdemona. George Edson as the Grocerman was as neat a fit as though the part had been written for him. Jessie Hunt as the adventuress made a hit. Walter Edwards as the goodly old farmer showed his versatility; once more.—LYCUM THEATRE (Gates and Ellsworth, managers): The Vendetta 25, 26, and matinee 29 to packed houses.—ITEM: Salt Lake Theatre opened only for a hall given by the theatre attaches Christmas afternoon and evening.—Ellen Beach Vaw sang in the Tabernacle 17 in connection with the Mormon choir.—Elinor the Mormon Wizard will go with Lois Fuller to China and Japan.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Dark Dec. 28-30. Lillian Kennedy 1, 2.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House closed 24-31.

SURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Joe Hart in A Gay Old Boy 1; Lillian Kennedy 6; The Mandarin; Mr. Barnes of New York 14; Captain Jack Crawford 15.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Lillian Kennedy 6.

VIRGINIA.

ALEXANDRIA.—NEW OPERA HOUSE (Roy D. Hamer, manager): Little Trizie Dec. 25; good co.; fair house. Jay Huff and Co. 1; Our Flat 4; Rachelle Renard 11-15.—ITEM: Myra Lee Civalier, of this city, who was Edwin Terry's leading lady last season, left 20 for Louisville, at which place she joins the Elitha R. Spencer co.

NORFOLK.—ACADEMY OF MUSIC (A. B. Donaherty, manager): Edwin Francis Christmas matinee and evening to crowded houses in The Prince's Secretary. Oliver Byron 4; Son's Road 6; Little's World 4, 9; Hands Across the Sea 10-12; Our Flat 12; Pair of Jacks 21; Miss Philadelphia Feb. 23.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark Dec. 20 21. Private Secretary 1; Eugene Hair 4; Remedy 8.

DANVILLE.—ACADEMY OF MUSIC (John A. Wood, manager): East Lynne 2; Private Secretary 4; Oliver Byron 9; Our Flat 12; Solomon the magician 18; Hands Across the Sea 19.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): House dark week of Dec. 21. Little's World 4; Our Flat 7; Toronto 19; Fast Mail 23; Stonewall Brigade 24.

PETERSBURG.—ACADEMY OF MUSIC: House dark Dec. 29 30.—ITEM: The Academy of Music was sold at public auction 20 to David Dunlop, a tobaccoist of this place, for \$6,000. Mr. Dunlop says he will convert the building into a tobacco store. The Academy was built in 1873, and rebuilt in 1887. The total cost from first to last has been over \$10,000.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helly, manager): Corrine gave a benefit for local Relief F. O. U. to S. E. O. Dec. 19. Stanford Mandolin and Glee Clubs to a large and fashionable house 25. Yaw 26; Joseph Murphy in Kerry Gow and Shana Rhoe 29-4.—THE AVENUE THEATRE (W. M. Russell, manager): Grover's Alcazar co. week of 20 in The Wolves of New York to splendid business.

WALLA WALLA.—OPERA HOUSE (John Palmer, manager): Katie Patman to good business Dec. 18, 19, and matinee; Ellen Beach Yaw 11.

TACOMA.—TACOMA THEATRE (S. C. Hoell, manager): The Old Homestead Dec. 22; play well received by a good audience. Stanford University Glee Club 21; playing programme; light attendance. Ellen Beach Yaw 26 to fair business. Miss Yaw's singing was received with repeated and continuous applause. She captured all who heard her.—NINTH STREET THEATRE (W. J. Fife, manager): Burton-Coleman co. 24-26 in St. Perkins; big business; well pleased audiences.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Corinne and her brilliant co. to good business Dec. 21. Joseph Murphy, supported by an excellent co., presented Kerry Gow and Shana Rhoe to large and appreciative audiences 25, 26. Mr. Murphy made a decided hit.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (H. Whitmore, manager): Orie Orie co. Dec. 21-29 to good business. Georgia University Graduates 1.—LIGHTHOUSE THEATRE (J. G. McNamee, manager): House dark 21-28.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (Kensley and Smith, managers): Sam Young Melville co. Dec. 25 to good business. A Bowery Girl 4; A Baggage Check 7; James Young 9; home talent (all-stars) 12; The Burglar 14; Sam Young Melville co. 26.—ITEM: Howard Hall joined the Sam Young Melville co. 26.

CLARKSVILLE.—TRADER'S GRAND OPERA HOUSE (Horne and Horner, managers): Fast Mail Dec. 26 to good house; best performance of season. Minstrels 26 to good house; audience well pleased. Baggage Check 4; May Smith Robbins 12; Vale's Twelve Temptations 18.

MANNINGTON.—OPERA HOUSE (J. M. Barick, manager): Lucinda J. Carter's Fast Mail Dec. 26 to crowded house; performance good. McCauley-Patman co., with Florence Campbell as star, week commencing 28 in repertoire.

WESTON.—OPERA HOUSE (J. E. Plaster, manager): House dark Dec. 24-26; Little Trizie 12; Guy Rana Minstrels 14.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burlew, manager): Agnes Wallace Villa in The World Against Her to fair business Dec. 22; Sam Young Melville in Other People's Money 25; fair business; good per-

formance; Cincinnati Glee and Mandolin club 1; Young-Melville co. 4-6; Baggage Check 11; Vale's Twelve Temptations 14; James Young in Hamlet 18; Hands Across the Sea 19.

HUNTINGTON.—DAVIS THEATRE (S. T. Davis, manager): World Against Her to poor house Dec. 25; Other People's Money to fair business; good performance; Cincinnati Glee club 5; Burglar co. 6.

WHEELING.—OPERA HOUSE (F. Roster, manager): Daniel Sully and a splendid co. drew good business Dec. 25, 26; The Pittsburgh Orchestra 29 played a large audience; Maggie Cline in On Broadway 29 to good business; James Young 4; Rob Roy 7.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Hogan's Alley 24-26 turned a way people at every performance; A Baggage Check 27 29 to very good business; Kidnapped 4-6; Vanity Fair 7-9.—ITEM: Gilmore and Leonard entertained the Hogan's Alley co. at a banquet Christmas night after the performance at the M'Leone House, where an exchange of very valuable presents took place.

WISCONSIN.

RACINE.—BELL'S CITY OPERA HOUSE (J. B. Johnson, acting manager): O'Dowd's Neighbors disappointed a S. E. O. audience Dec. 25 by giving one of the poorest performances in the history of the house; nearly the entire audience left before the third act. Newell Columbia Comedy co. opened a week's engagement 27 in repertoire at popular prices; performance excellent; good attendance. Bunch of Keys 2.—LACROSSE AUDITORIUM (W. C. Fiedt, manager): House dark.

APPLETON.—OPERA HOUSE (E. Erb, manager): Mattie Vickers in Jacqueline Dec. 25; fair house; performance fine. Edwina Vitascope 25 26, with Galial and Orits as extra attractions.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): House dark. Edison's Vitascope 4; McSorley's Twins 24.

LA CROSSE.—THEATRE (J. Stradella, manager): Ferguson and Emerick in McSorley's Twins to only fair business at the matinee performance Dec. 25, but large and enthusiastic audience in the evening. The Southern Theatre co. 21-2; The Baldwins co. week of 4.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Too Much Johnson Christmas, matinee and evening, drew fairly large audiences and gave full satisfaction. Daniel Frohman's Prisoner of Zenda 25 drew a very large audience at advanced prices. The co. is admirable and the people were pleased. Bancroft the Magician 1.

HAUCLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Mattie Vickers to a small audience Dec. 25, performance fair. Jolly Old Chums to a small audience 26; performance poor. Frederick Bancroft 2.—ITEM: Mrs. Bancroft was called here 29 by the death of her mother, Mrs. Abercrombie.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Edison's Vitascope co. Dec. 24-25 to big business.

POND DU LAC.—CRENSHAW OPERA HOUSE (P. B. Haber, manager): Mattie Vickers in Jacqueline Dec. 25 to a good house. Gus Hodge in A Yennish Ventriloquist 26 with excellent support; fair house.

DELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Master and Man, afternoon and evening, Dec. 25, to fair business. Girl's Left Behind Me 26 to a large and delighted house.—ITEM: Master and Man co. closed here 25.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Egan, manager): Jolly Old Chums 31. Colonel Robert G. Ingersoll booked for 7, canceled on account of ill health.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Gus Hodge in A Yennish Ventriloquist Dec. 25 to a packed house; good satisfaction. Bancroft the magician 26; large and well-pleased audience.—ITEM: After the performance, Mr. Bancroft attended a social session of the local lodge of Elks.

MARSHETTE.

PRIMROSE AND WEST'S BIG MINSTRELS

The Only Recognized First-Class Minstrel Company in the World.

WE KNOW NO HARD TIMES

THIS YEAR SAME AS OTHERS.

BIG BUSINESS EVERYWHERE.

JUST FINISHED THEIR EASTERN TOUR.

Broke All Records in New England

2,800 Persons at one performance at Springfield, Mass.

To capacity at Lowell, Lawrence, and other places.

Sold out at New Bedford before arrival.

Beat All Records at Providence Opera House.

WILL START SHORTLY ON SOUTHERN TOUR

after playing Brooklyn (2 weeks), Newark, Washington, and Baltimore.

The Greatest Organization We Have Ever Owned.

J. H. DECKER, GENERAL REPRESENTATIVE.

NEW YORK OFFICE, 67 W. 28th STREET.

CORRESPONDENCE.

(Received too late for classification.)

SAN FRANCISCO.

The holidays brought cheer to the hearts of the managers of the various theatres here, for the business in the past week was remarkably good at all the houses.

Across the Potomac was the attraction at Morosco's Dec. 28, and was highly appreciated by a large audience. It is a creditable performance, the setting and costumes in the third and last acts being particularly well done. Owing to Victory Bateman's illness she was unable to take the leading part of Edith Garland, and at a very late hour Adele Belgarde, a charming young actress, assumed the role most creditably. Fred J. Butler, who played General Heath, has not appeared at the house for some time, and his reception was enthusiastic. One of the best pieces of work done by any member of the cast was that of Frank Hatch, as the faithful colored servant.

Niobe was presented by the Alcazar Stock co. 26, and proved a comedy pleasing to the people and well suited to the cast. Especial credit should be given for the manner in which the production is staged. Beatrice Lieb assumed the title role, and was recalled by an appreciative audience after several of her scenes. George Osborne and Hugo Toland handled their lines in their usual excellent manner. May Buckley's work was also very good.

The Frawley co. started its last week with His Wife's Father, and, although the comedy has been produced here several times, the house was crowded and the play enthusiastically received. Harry Corson Clarke plays the leading role in which Crane made his great success, and his work is very strong. Malcolm Arbuckle was given the part of the brother-in-law, but otherwise the cast was unchanged from its former production. His Wife's Father will be given for two performances, after which The Great Unknown and Men and Women will be played. The Frawley co. will then start on their Northern and Eastern tour, going through the Northwest East as far as Butte, Mont., and Omaha, and returning here for their long Summer engagement. Immediately after the close of the season Mr. Frawley will take a European trip, partly for pleasure and partly on business, and will return in time to open his Summer engagement at the Columbia. There will be a general change of the cast, and new faces will be seen for the Summer season. On the Monday following the Frawley co.'s engagement, Joe Murphy will appear in his Shamus O'Brien.

The Brownies' second week was a successful one, the holiday season having brought out the children in troops. Denman Thompson's Old Homestead will be the attraction following The Brownies, and Lillian Nordica appears in three concerts during the week of 18, after which we will again greet Madame Modjeska. At the Tivoli Opera House Jack and the Beanstalk is doing marvelous things, for they are turning away the people every night.

The Circus Royal has been opened again, and Oscar Gleason, the horse trainer, is giving exhibitions of his wonderful power over obstreperous equines. Professor Gleason contemplates a trip to the Hawaiian Islands. There has never been a stronger bill at the Orpheum than at the present time, and the programme is interesting in every feature. The living ballet of Kraliv's has been changed in some of its details, and the entertainment never flags.

La Lela Fuller appears semi-occasionally for charity and incidentally for herself at the California, and has done a great deal toward the funds of various local benefit causes.

The Orpheum, the Alcazar and the Tivoli have all offered their services for the matinee for the benefit of the poor during the time of holiday festivities.

JAMES F. J. ARCHIBALD.

DENVER.

Manager R. L. Giffen, who returned to the city 1, after a two weeks' sojourn in New York, is receiving the congratulations of everybody upon the very excellent stock co. he has engaged for the Broadway Theatre, and it is confidently predicted by people who ought to know that the season to be inaugurated at that theatre will be the most brilliant and successful that has ever occurred in this town, which in the past few years has become noted for its local stock co. The roster of the co. engaged by Manager Giffen is as follows: Wright Huntington, Charles Halleck, Charles W. King, Charles Bradshaw, Fred Conger, Fred Perry, Edith Chapman, Minnie Radcliffe, Ollie Redpath, Lillian Andrews, Jessie Marbury, and Walter Bellows. The co. opens in the District Attorney.

Frederick Warde has been playing his second week at the Tabor. He opened in Henry IV, and makes an excellent Falstaff. The repertoire for the week includes King Lear, for the repetition of which a number of requests were received. King Henry IV., King Henry VIII., and The Taming of the Shrew. Business was not large upon the night of 28, but increased as the week progressed. Following Warde at the Tabor come Shadows of a Great City, which is succeeded during the month by K. K. Emmett, A Trip to Chintown and Chintown Fadden.

Standing room only is getting to be the regular thing at the Sunday night openings at the Orpheum, but Julie Walters, in Side Tracked had them standing last deep Sunday 27 when he opened his week's engagement, and business has continued good throughout the week.

Mr. Walters gives a unique portrayal of Horatio Xerxes Booth, the tramp. While the specialities which predominate in the production were not remarkably new, they were fairly well done and well received. Succeeding Side Tracked and for a season of two weeks comes Cocchita, who opens in the farce-comedy, For A Million, week commencing 3.

After the regular performance at the Lyceum 28, Bob Fitzsimmons gave a sporting exhibition. Although the seating capacity of the Lyceum is less than a thousand, the receipts were over a \$1,000.

The programme for the Lyceum week commencing 27 announced "First Time in Denver; the Pantomimic Novelty, Rice's A Mystic World." For the sake of the rest of the theatregoing public in Denver, the large audience who visited this distraction upon its opening night wished that it might be, also, the last time in Denver. The redeeming feature was an electrical act by the Hoveta, which is, without doubt, one of the most interesting specialties now being performed anywhere.

F. E. CARSTADEN.

NEW YORK THEATRES.

GARRICK THEATRE 38th STREET, Near BROADWAY.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
100th Performance, Jan. 11
Always Crowded—The Big Triumph
SECRET SERVICE
By William Gillette.
Management Chas. Frohman.
The Most Remarkable of all dramatic successes
Evenings at 8:15. Matinee Saturday.

BROADWAY THEATRE Broadway and 41st Street.
Mr. ANDREW A. McCORMICK, Manager
Handsome and safest theatre in the world.
First production in America of the new romantic opera
SHAMUS O'BRIEN
Music by Dr. C. Villers Stanford.
Book by Geo. H. Jessop.

GARDEN THEATRE Cor. 27th St., and Madison Ave.
CHARLES FROHMAN, Manager
THIS WEEK ONLY.
The Jolly Comedy
THE GAY PARISIANS
Management of Charles Frohman
With SADIE MARTINOT, W. T. FERGUSON
and a Great Cast.
Next week—Henry Miller in Heartase.

EMPIRE THEATRE BROADWAY AND 6TH ST.
CHARLES FROHMAN, Manager.
Matinee Wednesday and Saturday.
Another Empire Success
EMPIRE THEATRE COMPANY
A GREAT TRIUMPH
UNDER THE RED ROBE
From Stanley Weyman's novel, by Edward Rose.
Evenings 8:15. Matinees at 2.

WALLACK'S BROADWAY & 30th ST.
Every night at 8:15. Mat. Wed. and Sat. at 2.
THE CARROLL-KERKER OPERA CO.
Headed by the Queen of Comic Opera
Camille D'Arville
And the Prince of Comedians
Richard F. Carroll
In the Lyric Comedy
KISMET

14TH STREET THEATRE NEAR 6TH AVE.
J. WESLEY ROSENQUEST, Manager
Rev. and Sens. Orchestra Circle and Balcony, 50 cts.
18th Week of the Huge Success. Last three weeks.
The Cherry Pickers
By Joseph Arthur.

NEW YORK THEATRES.

GRAND OPERA HOUSE 8th Avenue and 28th Street.
AUGUSTUS PITOU, Lessee and Manager
J. DUKE MURRAY, Business Manager
Matinee Wednesday and Saturday at 2

IN OLD KENTUCKY
BETTER THAN EVER.
The Pickaninny Band. The Original Cast.

DALY'S BROADWAY AND 8th ST.
Under the Management of Augustin Daly.
Every evening 8:15. Matinee Wed. and Sat. at 2
Tues., Thurs., and Sat. evenings.
ADA REHAN
As BEATRICE,
in MUCH ADO ABOUT NOTHING.
Wed. and Friday evenings, Wed. and Sat. Mat.
George Edwards' Japanese Musical Comedy THE
GEISHA

KNICKERBOCKER THEATRE Cor. 38th St. and Broadway.
AL HAYMAN & CO., Proprietors
SECOND AMERICAN TOUR
JOHN HARE
And his LONDON COMPANY
Management of Charles Frohman.
First time in New York of
THE HOBBY HORSE
A comedy in 3 acts. By A. W. Pinero.
Evening at 8:15. Matinee Saturday.

HOYT'S THEATRE 34TH STREET, near Broadway.
HOYT & MCKEE, Props. and Mgrs.
MR. HOYT'S
Annual production, his latest comedy
A CONTENTED WOMAN
with a complete company, including
CAROLINE MISKEL HOYT
Evenings at 8:30. Matinee Saturday.

LYCEUM THEATRE 4th Avenue 32d Street.
DANIEL FROHMAN, Manager
THE LYCEUM THEATRE STOCK COMPANY
Brilliant success of laughter world
THE LATE MR. CASTELLO
In three Acts, by SYDNEY GRUNDY.
Preceded by The White Flower.
Matinee, Thursday and Saturday.

HERALD SQUARE THEATRE
CHARLES E. EVANS, Proprietor
W. D. MANN, Manager
58th and Souvenir Night, Jan. 18.
Rice's Great Hit.

THE GIRL FROM PARIS
Music by Ivan Caryll. Book by George Dance.
Wednesday and Saturday Matinees at 2.

WEBER & FIELDS'S BROADWAY MUSIC HALL
Broadway and 26th Street. Matinees Tues. and Sat.
THE GEEZER
Lottie Gilson, Bobby Gaylor, Caron and Herbert,
Three Musical Avalons.

PASTOR'S Continuous Performances.
16th St. bet. 2d and 4th Aves.
Audelia Glover, Barnes and Simon. Returned from European success, John and Nellie McCarthy. The Six Rinehart Sisters, Maud Raymond, Van Leer and Barton, Billy Payne, Lord and Howe, Byron and Blanche, The Three Bells, The Two Bards, Cross and Holden, Mirabelle Trio, Tony Pastor.

NEW YORK THEATRES.

D. F. KEITH'S NEW UNION SQUARE THEATRE
D. F. ALLEN, General Manager.
J. AUGUST FRYER, Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 8, 1896.
BEST VAUDEVILLE IN NEW YORK

MURRAY HILL THEATRE Lexington Ave., 41st and 42d Sts.
Matinee Wednesday and Saturday.

WILLIAM BARRY
Presenting the ever-popular Irish-American comedy
THE RISING GENERATION
HAMMERSTEIN'S OLYMPIA Broadway & 44th Street.
Evenings at 8:15. Admission 50c.
WINTER GARDEN—BAL CHAMPETRE, 11 P. M.
MUSIC HALL—LOUISE BEAUDET, KARIWA.
THEATRE—Operatic Comedy—DORCIS.
Concert Hall. Promenade Concerts.

AMERICAN THEATRE 43d St. near BROADWAY
Mr. T. H. FRENCH, Manager
CAPT. IMPUDENCE
By Edwin Milton Boyle.
Under the direction of W. M. WILKISON.
Matinee Saturday at 2.

STAR THEATRE Broadway near 14th St.
Under Direction of R. M. GULICK & CO.
HOLLIS E. COOLEY, Resident Manager.
Mats. daily at 2. Evenings at 8:15.
FALLEN AMONG THIEVES
Next week—Hoyt's A Trip to Chintown.

KOSTER & DIAL'S ONLY MUSIC HALL IN AMERICA.
UNTIL JAN. 16 **YVETTE GUILBERT**
And Great Vaudeville Stars.
Jan. 18—LA BELLE OTERO.

BROOKLYN THEATRES.
AMPHION THEATRE
EDWIN KNOWLES, Proprietor
LEE OTTOLENGUI, Acting Manager
Under the Polar Star
Next week—Chas. H. Hopper in Chintown Fadden.
COLUMBIA THEATRE
DAN'L FROHMAN & AL HAYMAN, Props.
HARRY MANN, Mgr.
Whitney Opera Company in
BRIAN BORU
Next week—The Sporting Duchess.

COL. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
and his admirable company, in
W.H. CRANE A Fool of Fortune

PARK THEATRE
A. M. PALMEA and EDWIN KNOWLES, Mgrs.
Mr. RICHARD MANSFIELD
in REPERTOIRE.
Next week—A Florida Enchantment.

Girard Ave. Theatre
7th & Girard Ave., Phila., Pa.
Davenport & Tourney, Lessees and Managers
Week of Dec. 28.
HELD BY THE ENEMY.

TELEGRAPHIC NEWS

CHICAGO.

An Array of Excellent Attractions and a Good Outlook for Business.
(Special to The Mirror.)

CHICAGO, Jan. 4.

No community should find fault with its dramatic apportionment when a new year is ushered in by a galaxy of such players as Nat C. Goodwin, Julia Marlowe, Taber and Robert Taber, Sol Smith Russell and Kathryn Kidder. That is our fortunate lot on this first week of 1897, and, in spite of a disappointing holiday business, accompanied by the hollow reverberations of half a dozen bank failures, the prospects are decidedly bright for the early days of the new young man with the scythe.

That splendid comedian, Nat C. Goodwin, fresh from a personal triumph in Australia and in the best of health and spirits, was greeted by an enormous house at Hooley's to-night, where he opened his annual engagement of a month under the most favorable auspices. Madeline Lucette Ryley's new play, *An American Citizen*, was well received and bids fair to run for two or three weeks. It will doubtless be followed by *The Rivals*, with Nat as Fighting Bob. The comedian is well supported this season by Fraser Coulter, Clarence Handysides and the beautiful Maxine Elliott.

Manager Powers has found it necessary to abandon the practice of putting aside seats for patrons on first nights, and hereafter the early bird will catch the aisle seat.

The Southern engagement was a record-breaker, from a business standpoint, and the young star could have remained a month longer.

The Christmas dinner of the Forty Club, held last Tuesday evening at the Wellington, was a huge success. Among the club guests were Postmaster Hesner, Ignacio Martinetti, Frank Tannehill, Jr., Val Kennedy, Frank E. Aiken, Richard Goeden, John E. McWade, and John T. Sullivan, a bird of passage from Frisco to New York, who stopped over twenty-four hours to attend the dinner. He is in love with Frisco.

Sol Smith Russell has made a big hit at the Grand in his latest play, *A Bachelor's Romance*, which gives him an opportunity of appearing in a dress suit—a chance he has long desired to improve. Beatrice Cameron and the others of his company lend him excellent support, and his business has been large. His second week opened to-night.

Gus Williams is on hand, as usual, with his unique New Year's card. This year it depicts Father Time, his scythe transformed into a saw with which he is at work on a log of wood inscribed 1896. The motto is "Just tell them that you saw me." And "An Innocent Kid" comes to the front with a Christmas and New Year's postal card "inclosing the \$10 he owes." Other greetings of the season came from Mr. and Mrs. W. H. Crane, Louis Mann and Clara Lipman, "Punch" Wheeler and W. M. Hale.

Frank Murray, with the Della Fox Opera company, spent New Year's Day here. He came in on railroad business.

The Martinetti-Tannehill organization has had two good holiday weeks at the Great Northern with *The Nancy Hanks*. It is a very clever company and a laughable farce. It remains one more week, and will be followed by Mrs. Leslie Carter, presenting *Heart of Maryland* for a run. It will be the first time the play has ever been seen here, and the indications are that it will repeat its New York hit.

The new stock company engaged for twelve weeks at the Broadway, Denver, passed through here last week, Wright Huntington leaving us a card bearing the following names beside his own: Charles Hallock, Fred Conger, Charles Bradshaw, Fred Perry, Edythe Chapman, Minnie Radcliffe, Olie Redpath, Lillian Andrews and Jane Marbury.

A very large and fashionable audience greeted Miss Kathryn Kidder at McVicker's to-night, where she appeared in her successful drama, *Madame Sans Gêne*, capably supported by Augustus Cook, Harold Russell, Charles Plunkett and others equally capable.

Clarence Dean, of the Chicago Opera House, has discovered for the Album a decorative sourette, of the name of May Smilax. (Funny it isn't "Mae.") Daisy Hammock is another he sends, and that's no lie. W. M. Hale, ahead of Dan Bonta's Jim the Penman, has discovered Viola Doll, on a button. (That sounds like a kid.) Stanley De Lanzo Lewis has dug up Miss Fausie Dewey, of the Waite Opera company, and he tells me that his Indiana, with *The Great Train Robbery*, send me their love. Right back.

My old and statuesque friend Horace Vinton, is now with the Hopkins Stock company, at the South-side house. The drama this week is *Michael Strogoff*.

From far away Los Angeles comes a Christmas card all covered with tea roses and inscribed: "To Biff from the Colonel." Accompanying it is the legend: "Here I am among the angels—just where I belong. Col. Charles Porter de Garmo Gray." Regards to Otis Skinner.

In order that Joe Herbert's new burlesque, *Zenda's King*, might be adequately rehearsed, the production was postponed until this evening. The house was crowded and the skit appeared to go with hurrah. I'll tell you more about it later. Dick Golden has the leading role and I think that the Gaiety has struck its gait.

I was honored by an invitation to the third annual reunion and banquet of the *Past staff New Year's Eve*. I am glad to see that the old boys have not forgotten me yet.

Several of the local managers were caught for small sums in the collapsed banks, but no one lost very much.

Gerald Griffin hands me a response sent from Bellefontaine, O., to an "ad" in *The Mirror*, in the course of which the ambitious writer says: "Have you any openings for a boy? I could, by the use of paints and false wigs and whiskers, play the role of a man of forty or fifty. I have a pretty fair knowledge of the stage, as I am acquainted with a couple of actors who say I have remarkable talent. I have a deep voice and am quick to memorize. I am very anxious to get on the stage. I am willing to work for \$3.50 per week and expenses." As he failed to state whether or not he could "double in brass" his letter was not answered.

Good old Mrs. S. A. Baker, who celebrated the sixtieth anniversary of her first appearance on the stage at the Walnut Street Theatre, Cincinnati, New Year's Eve, with Thomas W. Keene, had a number of congratulatory telegrams from Chicago.

Two large and well-pleased audiences enjoyed *The Fatal Card* at the Alhambra yesterday, while over at the Academy of Music Isham's *Oriental America* opened to a couple of big houses.

My ancient and honorable friend, John Matthews, who is everybody's friend and welcome visitor, assures me, on a unique New Year's postal card, that he and Jim Meade still live. He illustrates the card with a picture of Father Time

greatly resembling Lackaye as Svengali, supported by a scythe that looks like a safety-razor and an hour-glass which suggests a Manhattan cocktail.

Over at the Lincoln this week Manager Hutton gives his patrons in Mizoura, made famous by the clever man now at Hooley's.

One of the most welcome of my New Year greetings came in the form of the good old *Mizora's* 1897 credentials. And I am honored with "No. 1." Long may she wave!

After an excellent week of *Romeo and Juliet*, with an *As You Like It* matinee, at the Columbia, the Tabers began their second week this evening with Elwyn A. Barron's new play, *Romola*, founded on George Eliot's powerful novel of the same name. As I was able to see only a bit of it, I shall not speak further of it this week, except to say that a large and fashionable audience witnessed its first representation here. Later in the week *Twelfth Night* and *Much Ado About Nothing* will be given.

The Tivoli will have a try at burlesque, and the May Shaw Burlesque company is there this week.

Percy R. Stephens, basso, and Maude Kelly, soprano, were the soloists at Gustav Luder's Philharmonic Orchestra concert at the Gaiety yesterday afternoon, while at the Columbia Brooke's Chicago Marine Band was assisted by the First Regiment Drum and Bugle Corps and by Besie Rowena Campbell, contralto.

We are having spring rains here in January, and if the weather man keeps this up we may expect to see Summer seasons all the year round.

"Biff" HALL.

PHILADELPHIA.

Four Scintillating Stars in Current Programmes—New Curtain-Raiser at the Girard.

(Special to The Mirror.)

PHILADELPHIA, Jan. 4.

The attractions this week are among the most important of the season, viz.: Fanny Davenport, E. S. Willard, Beerbohm Tree, and Madame Calvé in *Carmen*.

Arthur Bouchier and company, booked at the Chestnut Street Opera House for next month, have been canceled, as the company closes their tour in New York city on Jan. 9.

The grand opera offered by the Damrosch company at the Academy of Music this week include *Trovatore* this evening, with Mlle. Traubmann as Leonora and Herr Krause as Manrico, and *Carmen* on Jan. 6, with Madame Calvé in the title-role, by special arrangement with Schottel and Grau. For the matinee on Jan. 9, *Lohengrin* will be revived with the original cast.

E. S. Willard opened at the Broad Street Theatre to-night for a two weeks' engagement, appearing in his new play, *The Rogue's Comedy*, for first week, and in repertoire for closing week.

Olga Netherole opens here Jan. 18 for a three weeks' stay with *Carmen* and an important new production.

Jack and the Beanstalk at the Chestnut Street Theatre did a splendid business last week, and promises to do equally well this week. It is a bright extravaganza with an excellent company and deserves its success. A Milk White Flag comes Jan. 11.

Beerbohm Tree, with his London company at the Chestnut Street Theatre, gives *The Dancing Girl* for three nights, closing his engagement with *A Bunch of Violets*. The original performance for week announced *Hamlet*, and *The Seats of the Mighty*. It was hoped that he would appear in *Tribby*, which would have added greatly to the receipts. William H. Crane in *A Fool of Fortune* opens here Jan. 11, followed by Richard Mansfield, 25, for two weeks.

Fanny Davenport, in her farewell tour with the Sardou plays, inaugurated a brilliant engagement at the Walnut Street Theatre this evening in *Fedora*, with silver souvenirs and a crowded house. La Tosca and *Gismonda* for rest of the week. In Gay New York, with the original *Casino* cast, opens here Jan. 11 for three weeks.

A clever actress was stricken with paralysis at her home in this city last week. I refer to Mrs. James Carden, known as Miss Marston Leigh, well known in England and this country as a legitimate actress, having played in *Pygmalion* and *Gaiety* for years in the English provinces. James Carden, her husband, is in the stock at Forepaugh's Theatre.

Charles Hopper with *Chippie Fadden* is in for his second and last week at the Park Theatre. Santa Maria, Hammerstein's new opera, comes here Jan. 11.

The New Year's reception given by the members of the Castle Square Opera company on the stage of the Grand Opera House to their friends and patrons, after the matinee, was one of the most pleasing and attractive features of the season. To-night and for week *Said Pasha*, introducing the three popular comedians, William Wolf, Arthur Wooley, and Oscar Girard. For coming week, *Trovatore*, three nights, and *Martha* for rest of week.

The Girard Avenue Theatre this week offers a new curtain-raiser, by Robert Drouet, entitled *Mr. Dick*. It has a romantic theme, and the clever child actress, Ethel Louise Black has a splendid role. The plot deals with two brothers, who are in love with the same woman. The unscrupulous brother succeeds in getting his rival behind prison bars, and marries the woman in the case. The action takes place some years later on Christmas eve. The *Gray Mare* followed the curtain-raiser, and is cast with the full strength of the stock company. For week of Jan. 11, special engagement of the comedian, Wilfred Clarke, in *A New York Divorce*.

The Carroll-Kerker Opera company, with Kismet, come to the Chestnut Street Theatre Jan. 25.

The National Theatre has a very strong card this week in *The Great Northwest*, under the direction of Fred C. Whitney. It is a stirring melodrama introducing a Dakota farm, a fireman's race, and a sensational prairie fire. The company includes J. J. Dowling, Sheridan Block, and Myra Davis. Ward and Vokes, with *A Run on the Bank*, follow week of Jan. 11.

James F. Barry, who claims to be an actor from New York, is here under arrest, charged with attempting to defraud various people in the profession out of money by sending worthless packages and getting money advanced on same. The game was tried on Chauncey Olcott, who had Barry arrested, and the case is called for this week.

The Woman in Black at the People's Theatre is meeting with good success. It is a big scenic production, enlisting the services of Agnes Herndon, Lena Merrill, James Lackaye, and Herbert Cawthron. Field's Gigantic Minstrels follow Jan. 11. *Hanson's Superba* 18; Peter F. Daley in *A Good Thing* 25.

The stock company in *Giordana* is the programme for week at Forepaugh's Theatre.

Chauncey Olcott's reception on New Year's day by the United Irishmen, numbering fifteen hundred, was a grand affair, and added to his popularity.

Anna Held, with Evans and Hoey in *A Parlor*

BARON HOHENSTAUFEN in
"THE NEW DOMINION."

TOUR OF
MR.

MATHIAS in
"THE BELLS."

CLAY CLEMENT

San Antonio, Dec. 27, 28, Austin 29, Waco 30, Dallas 31, Fort Worth, Jan. 1, 2, Gainesville 4, Paris 5.

In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAU & ERLANGER'S EXCHANGE.

Match, plays this week a special engagement at Gilmore's Auditorium, prices being advanced for this occasion. The house is crowded and the business promises to be larger than the original engagement earlier in the season at the Park Theatre. Weber and Fields's Own company follow Jan. 11.

J. Fred Zimmerman, accompanied by his wife, leaves this city Jan. 6 to make a tour of the syndicate theatres in which his firm is interested, but goes no farther West than St. Louis on this trip. Every member of the syndicate has agreed to take his turn in what is called a monthly inspection of the chain of theatres.

The Land of the Living, headed by Frank Karrington, George W. Travis, Ida Van Cortland, John F. Bolger, George Mack, Belle Darling, are at the Standard Theatre this week. The *Tornado*, Lincoln Carter's great scenic production, follows Jan. 11. Charles Gardner in German comedy week of 18.

At the Eleventh Street Opera House Dumont's Minstrels have added *The Kinetograph* to their performance.

Manager Joseph Tressel, of the Arch Street Theatre, will send the burlesque, *Babes in the Woods*, on a tour, commencing Jan. 11, and has booked Rose Sydel's London Belles at the Arch, for same date.

Lizzie MacNichols, of operatic fame, is in the city on a visit, and will shortly appear with the Castle Square Opera company.

S. FERNBERGER.

BOSTON.

Many Changes of Bill, and Good Business Is Promised—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Jan. 4.

Almost every house in the city made a change of bill to-night to celebrate the coming of the New Year, but it is to be hoped that there will be no change in patronage from that which prevailed last week, when records were broken at many houses, and the general attendance was the best of the season.

John Drew came to the Hollis Street to-night for the first time in two seasons, and gave Rosemary for the first time in Boston. There was sorrow among the matinee girls of the Hub when after he had been announced to play in Boston his route was changed and he kept at a distance. There was even greater sorrow to-night when these same matinee girls went to see their idol and found that he had sacrificed his moustache on the altar of art. There were sobs and groans in imagination when they saw that their pet had so changed his appearance, but when they saw his superb work in the comedy all was forgotten and forgiven. Mr. Drew has never been seen to greater advantage here, and Maud Adams, dainty as ever, fairly divided honors with him.

Francis Wilson is back at the Tremont again for his annual engagement, and this time he brings with him his new comic opera, *Half a King*. I suppose if Francis Wilson should play an operatic version of the dictionary people would laugh at him until their sides ached. Boston certainly found *Half a King* a most delightful work to-night, and Lulu Glaser again foreclosed the mortgage which she holds on the hearts of the boys from Harvard.

My friend from India opened to-night at the Park, and if it continues the prosperous attendance of *Lost, Strayed or Stolen*, its fortune is assured. He was a mad manager who would think of bringing to Boston, the very home of fads and theophany, a skit of this cult, but the business of this place is so sure that every Boston theosophist ought to take his mahatmas and see himself as others see him. The company is admirable.

Florrie West, she of the curls and the kicks, is back with us again at the Bowdoin Square to-night. She shows her cleverness and lingerie in *A Bowery Girl*.

Charley's Aunt is back again at the theatre where it had its first long run in this city. There is no question about the popularity of this piece in Boston, and the engagement promises to be a prosperous one.

At the Castle Square, *The Royal Middy* was revived in response to the many demands of those who enjoyed the presentation earlier in the season. This was the piece in which Laura Millard made her first conspicuous success in Boston, and demonstrated what a valuable addition she is to the Castle Square forces. The rest of the company is well placed in this work, and the performance is one of the merriest. Really, I wish that the Castle Square singers would give us more comic opera and fewer onslaughts on the grand. But I suppose all tastes must be suited.

The Sign of the Cross is having its last week at the Boston Museum. I dropped in there the other evening, and I saw so many clergymen scattered over the auditorium that I fancied for a minute that I was at one of the ministers' meetings on Monday forenoon. But seriously, the clergymen of Boston have been able to get an entirely different idea of the stage from this production, and two or three sermons yesterday bore reference to this very drama. But I wonder what they will say if they make a mistake and come a week later and find Jack and the Beanstalk on the stage!

The War of Wealth is in the second and last week of its stay at the Boston. The company is one of the very best that I ever saw in melodrama, and Fannie McIntyre's clever work as the heroine has won much praise in Boston. I should hate to be the president of the life insurance company which carries a policy on her life, judging by the accident scene at the end of the first act.

Georgia Calne, the prima donna of *Lost, Strayed or Stolen*, gave a farewell reception and tea to a few friends at the Savoy last week. She has been made a great social favorite here during her Boston engagement, and a great many called to pay their respects to her. Mrs. George Calne received with her daughter, and was assisted by Mrs. George J. Prescott and Miss Lee.

De Wolf Hopper and his wife, and Edwin Stanley, of Mr. Hopper's company, sang at the New Year's entertainment at the Chamber of Commerce, given for the benefit of the poor. This was the first time that the New York idea of such entertainments was tried in Boston, and the success was most gratifying.

The Park Theatre in Waltham has been transferred to the Buttrick estate of that city, and it

is reported that it will be placed on the market in the near future. For the present E. D. Davenport will continue to act as manager.

John C. Gerlack, the well-known Boston agent for the Bartholomew Brewing Co. of New York, died at the Hollis Street one night last week. He went with his wife to see *The Heart of Maryland*, and complaining of feeling ill he left his seat but fell as he reached the sidewalk, and before a doctor could be summoned he was dead.

The revival of *Rip Van Winkle* at the Castle Square has been postponed, not abandoned.

Edna Wallace Hopper's pet dog, Chiquita, died last week.

Professor Sumichrath, of Harvard University, compared the plays of Marie Veaux and Goldsmith for the benefit of the Playgoers' Club last week.

The members of the Sabbath Protective League tried to get Eugene Tompkins again fined on account of the sacred concert which was given for the benefit of Colonel J. H. Mapleson. Policemen went to the concert and submitted the programme to the court, but no warrant was issued. It would really have been quite interesting had they carried out the law to the strict letter and fined Lilliuokalani and about 500 of Boston's best society people for attending this concert.

Judge Holmes, of the Supreme Court, has fixed March 9 as the date for the hearing in the case of C. H. Patten, executor of the will of the late John Stetson, against Ada Richmond, to determine the question whether the latter was lawfully married to John Stetson, and also to determine whether her case should be heard in court or not.

Wyzeman Marshall, the veteran actor, was buried from his residence on Pinckney Street on Tuesday forenoon. The house was crowded with friends of the deceased, many of whom were high Masons. The simple service was conducted by the Rev. George L. Perin, pastor of the Every Day Church, and a personal friend of the dead actor. The *Ablon Male Quartet* was present and sang "Nearer, My God, to Thee," "Passing Out of the Shadow," and at the close of the service sang "Gathering Home." Prominent among those present was Benjamin K. Brown, now the only surviving member of the National Theatre company, which was organized in 1839-1840, and of which Mr. Marshall was a prominent member. Others present were Mary Ann Jacobs, sister of the deceased; John Longley, a prominent Mason; O. B. Sparrow and D. Chester Parsons. Services were also held at the Every Day Church, after which the body was taken to the Forest Hills Cemetery for interment. Mr. Marshall's will was presented in court for probating last week, and contained bequests to members of his family and immediate friends.

Virginia Politz made her debut as an operatic singer at the Castle Square last week. She is one of the students at the New England Conservatory of Music.

Henry L. Southwick is to play an engagement at the Tremont this Spring, and will give *Othello*, *Hamlet*, *Richard III.*, *Merchant of Venice*, and *Richelleu*.

President Young, who was the leader of the recent West End strike, will speak at the Palace every day this week.

Jennie Yeaman is having a comedy written for her and she will resume starring at an early date.

G. D. Farnum and Nettie Baker are visiting friends in Boston.

Richie Ling is to rejoin the Castle Square company at an early date. He will be welcomed back, for his first engagement at that house was most successful.

John J. McNally will have to look out for his brother Hugh, whose latest chorus is being sung by the City Club. If Hugh should start a farce comedy, it would be a rouser.

Minuet Putnam, a descendant of General Putnam and a Southern beauty, is studying for the stage here. Her home is Nashville, Tenn.

Will H. Kohnle, who has joined the Castle Square company as a comedian, is well remembered here for his engagements with the Wilbur company.

Jack Hirsch will do the press work for the Damrosch season which begins at the Boston in three weeks.

Mrs. Stokes, mother of Mrs. Kate Stetson, denies planning to erect a mausoleum to the memory of her daughter and her son-in-law, John Stetson. Mrs. Stokes proposes to erect a tomb in Woodlawn Cemetery, New York, to contain her daughter's body. Mr. Stetson's body will probably not be placed in it because all his family are interred in Boston. Mrs. Stokes says that the story coming from New York to the effect that a mausoleum would be erected on which would be bronze figures of Mrs. Kate Stokes Stetson's favorite horse, with scenes from *The Crust of Society*, is absurd.

Thomas Bailey Aldrich has written a poetic play on *Judith and Holofernes*, and Olga Netherole will do it in London next season.

F. J. O'Neill has come back to Boston to do the advance work for John Drew.

B. F. Keith is in Milan, where he will remain for several weeks.

Marie Studholme has sent dainty New Year's cards to her Boston friends.

Olga Netherole is coming back to Boston to do *Carmen*.

Sydney Armstrong has come to Boston to visit Emma Sheridan Frye.

Wilton Lackaye and Florrie West had signed anecdotes in last Sunday's *Journal*.

Fred P. Bacon is doing the press work for the painting, "The Fall of Babylon."

When Irene Verona was in Boston with *Lost, Strayed, or Stolen* she was offered a chance to originate the leading part in *The Principal Boy*, a new musical comedy soon to be produced. The part was written specially to fit Miss Verona's talents.

JAY BENTON.

ST. LOUIS.

Delayed By a Washout—Marie Dressler Resigns—Current Attractions.

(Special to The Mirror.)

ST. LOUIS, Jan. 4.

A washout sixty miles out on the Missouri Pacific Railroad having delayed the A County Fair company yesterday, they were unable to open at Harlin's until evening, when a big audience attended.

Marie Cahill arrived Saturday to take Marie

GRAND SPECTACULAR PRODUCTION OF THE GREAT REALISTIC MELODRAMA "CUBA'S VOW"

A Cast of Superior Excellence. 50 People on the Stage. 8 Superb Scenes

Designed and Painted by

Harley Merry, Jos. De La Harpe, Aug. G. Volz and John A. Merry.

Novel Mechanical Effects, Original Music, Magnificent Pictorial Printing.

Managers Send Open Time.

Week Stands Only.

GEORGE KENNINGTON } PROP'S
AND } MAN'G'RS.
A. DEL. TRYON,

Permanent address, American Theatrical Exchange, Knickerbocker Theatre Building, New York.

Dresser's place permanently in The Lady Slavey, Miss Dresser having resigned.

Hoyt's A Temperance Town opened at the Fourteenth Street Theatre last night to a good audience. The play has lost none of its attractiveness in spite of its several engagements here. The company is headed by George Richards and Eugene Canfield.

Georgia Cayvan and her company opened at the Olympic Theatre to-night in Mary Pennington, Splinter. During the week Vanity Fair, Squire Kate, Goblin Kate and The Little Individual will be presented.

The Gelsa was given its first St. Louis production at the Century last night to a poor audience. The original company, with Dorothy Morton as the leading feature, interpreted it. It is one of the brightest and jantiest musical comedies seen here for a long time, and the songs and choruses were well received. The stage settings are elaborate.

The Ensign was given yesterday by the stock company at Hopkins Grand Opera House, and it will be repeated throughout the week.

The Elks are arranging for their benefit, which will take place during February.

J. McCune Holliday, formerly press agent for the Standard Theatre, died last Thursday under mysterious circumstances. It is not known whether he committed suicide or took an overdose of morphine.

There is a rumor in the air that the Oriental Theatre will reopen soon, backed by two individuals who have nothing but money.

W. C. HOWLAND.

WASHINGTON.

Bostonians Rehearsing The Serenade—Hansfield Must Pay Mary Sanders—Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 4.

Bret Harte's Sue, presented by Charles Frohman's admirable company, headed by Joseph Haworth and Annie Russell, attracted a first-class audience on its opening to-night at Albaugh's Lafayette Square Opera House. The stars appear in an excellent light, and Annie Russell gave a rare simplicity and charm to the title-role that was particularly attractive. Guy Standing, Theodore Roberts, Samuel Reed, Horace Lewis, J. G. Saville, James Kearney, and Anita Rothe have important roles, and were individually successful. Damrosch Grand Opera season comes next.

Hoyt's A Milk White Flag is at Repley's New National Theatre. The engagement opened with a rush, and the week promises to duplicate previous successful visits. Belle Archer, George Schiller, Matt Snyder, and Harry Gilfoil, the new faces in the cast, were warmly welcomed. Hanson's Superba follows.

Arthur Boucher and Violet Vanbrugh, supported by the London Royalty Theatre company, received a positive assurance of good will at the hands of the audience at Metzerott's and Luckett's New Columbia Theatre on their opening to-night in The Chill Widow. The comedy met with quick appreciation, and the interpretation throughout greatly pleased. The bill will be changed Friday and Saturday when The Queen's Proctor preceded by Kitty Clive, Actress, will be given. Chevalier comes next.

When London Sleeps opened a return engagement at Repley's Academy of Music to a large audience. The play made a hit on an earlier visit, and a repetition of the business is more than likely. The Woman in Black follows.

Davis and Keogh present Frank Harvey's drama, Brother for Brother, at Kerman and Rife's Grand Opera House, winning the plaudits of a large assemblage. The fire scene is thrillingly realistic. An excellent cast gives a careful interpretation. Fallen Among Thieves comes next.

Don McCarthy, the Irish comedian, a specially strong favorite with the clientele of this house, was afforded a most prosperous greeting on his two appearances to-day at Whitesell's Bijou Family Theatre in The Dear Irish Home. In the future this house will give but four matinees a week, viz., Monday, Tuesday, Friday and Saturday, and the prices, 10, 20 and 30, will be raised to 15, 25 and 35 cents. The 50 cent portion of the house will remain the same. The Nona Jollity company is the next attraction.

Rice and Barton's Gaiety Extravaganza company is the attraction at Kerman's Lyceum Theatre, presenting an excellent bill of burlesque and vaudeville, which is greatly appreciated by the large sized audience. The London Gaiety Girls company follows.

Justice Bradley in Circuit Court No. 1 last Tuesday overruled the motion for a new trial in the case of Mary Sanders against Richard Mansfield. The Court also ordered judgment to be entered for \$1,350, the amount recently awarded Miss Sanders by the jury in her suit for breach of contract.

Sousa's Band Concert at Albaugh's Lafayette Square Opera House, Sunday night, was strongly attended. A delightful programme was given. The soloists were Elizabeth Northrup, soprano, and Martina Johnstone, violinist.

Kellar's successful engagement at the Columbia was made noticeable during the week by the attendance nightly of distinguished persons in diplomatic and official life, which included the attaches of the British Embassy, headed by Sir Julian Pauncefote and family; the Japanese, Korean, and Chinese Ministers, and suites, and other notables.

The Bostonians concluded Saturday night at Repley's New National Theatre a remarkably successful week's engagement with matinee and

night performances of Robin Hood. The attendance was so large that the house was sold out shortly after 8. President and Mrs. Cleveland and party occupied boxes at the closing performance.

The Bostonians have almost decided on The Serenade as the title for their new opera by Victor Herbert and Harry B. Smith, the action throughout being so thoroughly suggestive of that name. Both authors have been here during the week completing details and rehearsals are progressing most favorably. The first performance will take place on the opening night of the Buffalo engagement, Jan. 14.

Joseph Haworth gives up the leading part in Sue at the finish of this week's engagement to join Madame Modjeska as leading support. His place will be taken by Joseph Wheelock, Sr., who is here watching the performance.

Grace Quive, of the Bostonians, sang the part of Arline in The Bohemian Girl for the first time New Year's matinee, winning a pronounced success by her excellent vocalization, beautiful stage presence, and intelligent acting.

Lumiere's Cinematographe is on for a short stay at Willard Hall, the managers giving three exhibitions a day to large audiences, who are invariably gratified with the general excellence and completeness of the numerous scenes displayed.

On account of the absence, through illness, of the first cello player in the orchestra on the presentation by The Bostonians of the opera Prince Ananias on New Year's night, the composer, Victor Herbert, played the violoncello throughout the entire score.

Lydia Yeomans Titus and Fred J. Titus retired from the Flying Jordans Vaudeville at the conclusion of the engagement here Saturday night. Their place will be filled by the Ammon's Clerise Trio. The Flying Jordans will extend their traveling tour to San Francisco, from whence, upon the completion of that engagement in April, they will sail for Australia stopping at Honolulu for a week. After Australia they will visit South Africa, returning to America for the commencement of the Fall season.

Fannie Davidson, champion trick and fancy skater, has been engaged by Manager David Towers as an added attraction at his Convention Hall Ice Palace Skating Rink.

JOHN T. WARDE.

CINCINNATI.

Bills of the Theatres.—Jennie Whitlock Robbed—Gossip and News Items.

(Special to The Mirror.)

CINCINNATI, Jan. 4.

No star that comes to Cincinnati draws larger or more fashionable audiences than does E. H. Sothern. To night he appeared before a crowded theatre at the Grand in his new romantic play, An Enemy to the King. He scored a hit immediately. His company is the same that has been with him for years, with the exception of his leading lady, Mary Hampton, who replaces Grace Kimball. Roland Reed in The Wrong Mr. Wright is underlined.

Maggie Cline made her first appearance here in a speaking part last night at the Walnut in On Broadway. Her singing and acting aroused great enthusiasm. John G. Sparks is her leading man, and his part is a rich one. James O'Neill comes next.

The Star has the Fat Women's Burlesque company and Edith Kingsley, and greater than these, the celebrated Cherry Sisters, who made their bow at yesterday's matinee to standing room only. Their reception here was of the same sort accorded them in other cities.

The Pike began another auspicious week yesterday. The patronage has steadily increased, and Manager Hunt has made a winning venture. A first-class bill was presented, comprising among others John D. Gilbert, the Hengler Sisters, and Prince Kizilo, the juggler. A new scheme of "bargain seats" has been introduced for the matinees, 500 of the best sittings being sold for 25 cents each.

Charles H. Vale brought his spectacular production, Twelve Temptations, to the Fountain Square, where it was royally welcomed Sunday. The ballets are led by Signoritas Ferreras and Basseggio, and the specialties were furnished by the Rosales, Elliott Brothers, John Harty, and others.

The Sidewalks of New York opened at Heuck's yesterday. There are many bits of clever comedy interspersed between the exciting situations, and one's interest in the outcome never wanes. The business will be large.

Robinson's has Lincoln J. Carter's latest success, The Defaulter. The advance sale has been particularly big, and a worthy performance insures a successful week's business.

James H. Hollingshead, of this city, until lately connected with Joseph Callahan's Faust company, has joined the Flora Stanford company, now in North Carolina, to play leads and be featured. Mr. Hollingshead is a Cincinnati boy and a grandson of the late veteran, James E. Murdoch.

Augustin Daly, it is said, has disposed of his interest in The Gelsa to Sir William Jardine, who has been managing the company.

Jennie Whitlock, of Matthews and Bulger's company, was robbed of \$115 last week while at her hotel. Two men suspected of the theft were arrested. When their cases were called in the police court the following morning they were continued for another week. As Miss Whitlock's company will be out of the city then she will be unable to prosecute the men.

The Unity Club Sunday afternoon lectures began at the Grand yesterday afternoon with

Mary Proctor. The course will continue for ten weeks.

The Damrosch opera season will begin Feb. 15 at Springer Hall.

Sousa's Band will give a concert at Springer Hall on Jan. 26.

The Elks gave a highly enjoyable ladies' social at the Scottish Rite Cathedral last Saturday night.

The Christmas Mirror has been seen at the book stands and eagerly bought. Its many attractive features have been keenly appreciated.

At the conclusion of The Gelsa Dec. 31 tables were set on the stage and all the actors partook of a royal banquet.

WILLIAM SANFORD.

BALTIMORE.

Attractions for the Current Week—New Popular Price Matinees—News.

(Special to The Mirror.)

BALTIMORE, Jan. 4.

The Casino success, In Gay New York, opened to a large house at the New Academy of Music and entertained all. There is practically little change in the cast from that which was seen in the New York production, and the changes do not seem to have lessened its effectiveness.

Lucy Daly is seen in place of Virginia Earle, and she is as lively and vivacious as usual.

Walter Jones has earned a reputation by his excellent work in the past, and he adds to it in the part of the seedy Thespian. In fact, the entire company is good, and are in for a big week's business. Next week Herbert Beerbohm Tree and his London company will appear.

The little people are largely in evidence at Ford's Grand Opera House this week, both before and behind the footlights, the attraction being the Lilliputians in The Merry Tramps. These clever and frolicsome little bodies are the delight of the children, consequently Ford's presents something of the aspect of a kindergarten with the children all in their Sunday clothes. Fauny Davenport follows.

The only Sousa concert of the season took place at the Music Hall this evening before an audience that crowded the immense auditorium. The soloists were Elizabeth Northrup, soprano, and Martini Johnson, violinist. The popular numbers were applauded to the echo and the famous Sousa marches had to be played over and over. The concert was under the management of Charles E. Ford, of Ford's Grand Opera House.

The Flying Jordans and their excellent vaudeville company are the attractions at the Auditorium Music Hall. The Jordans' act is alone well worth the price of admission, but they evidently did not view it in that light, as they have surrounded themselves with a company that would make a hit even without them. Next week, Manager Kerman will have another of his special companies, including Mr. and Mrs. Sidney Drew.

Frank Bush in Girl Wanted is at home at the Holiday Street Theatre, and half of the patrons seem to be personal friends of the comedian. His business will be large. He will give place to Brother for Brother.

At Kerman's Monumental Theatre, Irwin Brothers' Balesquers presented a very fair variety bill, the feature of which was an imitation of the five Barriosa Sisters. Al Reeves' Big Specialty company will follow.

The Damrosch Opera company will inaugurate a season of German grand opera at the Lyceum Theatre next Thursday evening. The opening opera will be Tannhauser, with Mesdames Gadski, Elbenschuetz and Vollmar in the cast.

Nixon and Zimmerman have adopted two very popular features for the New Academy of Music that will tend very decidedly to increase the size of their audiences. The first is a general admission of 50 cents, which will entitle one to standing room on either of the lower floors; the second is a popular price matinee on Wednesday, when no seat will cost more than 50 cents. This second feature is experimental only, and will be tried at the coming matinee. It will probably succeed. Nixon and Zimmerman came over from Philadelphia with their families to attend John Drew's opening last week. They were entertained by Maurice J. Lehman, of the Academy management.

Eleanor Falk succeeded Margaret McDonald in Hoyt's company playing A Contented Woman last week. Miss Falk made a hit, and sang and danced very well.

HAROLD RUTLEDGE.

NOT A MAN IN THE CAST.

A Midsummer Night's Dream was presented by a cast made up entirely of women collegians at the Carnegie Lyceum last Saturday afternoon and evening. The performers were selected from the alumnae of Smith College, and were all past graduates of the class of 1895. The two performances drew good audiences, largely composed of the alumnae and their friends. The receipts are to be devoted to the building of a new recitation hall at Smith College.

WALTER DAMROSCH'S THIRD CONCERT.

Walter Damrosch's orchestra gave at Carnegie Hall, on New Year's Day, a preliminary performance of the third symphony concert, offering a most delightful programme, admirably executed. Adele Aus der Ohe was the piano soloist, and enraptured the large audience by her exquisite performance.

Joe Wire Johnson's Opera House, Pa. Good open time. First-class attractions only.

SAID TO THE MIRROR.

LINCOLN J. CARTER: "My attractions, eight in number, are all on the road. I have not closed any of them. The Southern Tornado company rested for one week—Christmas—and was transferred from Colorado to Ohio. All are making money, and as long as they continue to make money they will stay out."

EDWARD J. ABRAM: "In the MIRROR of Dec. 26 under the head of 'Subscription Performances in Boston,' mention is made of a company to be organized by Atherton Brownell, for a series of five artistic performances during the season. The roster of the company includes the name of Lewis Morrison. I would like to state in connection therewith that there is no authority for the use of Mr. Morrison's name as a member of any company. I have had some correspondence with Mr. Brownell, who seems anxious to have Mr. Morrison present York's Love with his own company. These negotiations are still pending, but there has been nothing done to warrant the statement that Mr. Morrison will be a member of anybody's company but his own."

LEWIS MORRISON: "A person named Roberts is playing and announcing 'Morrison's version of Faust.' Many managers have wired or written to me on the subject, and I wish to say that he has no authority to use my name."

J. E. DODSON: "I'll confess that I felt a trifle uncertain as to the effectiveness of the part of Richelleu in Under the Red Robe, especially in the last act when the prelate reappears after an absence of two acts. As it turns out my anxiety was quite unnecessary."

ETHEL HENDERSON: "I hear from various sources that this is to be my last season in Jersey City, as I am about to leave the Academy of Music for a continuous performance to well-known managers. I have had offers last season and this, but I have declined them, and the policy of the house will not be changed while I hold the reins of government."

HERRMANN'S NEPHEW HERE.

Leon Herrmann arrived from Europe last Saturday on the St. Louis. He is to take the place of the late Professor Herrmann. Leon is a nephew of Carl and Alexander, both famous magicians. He spent fourteen years with the former as his assistant, and for the last six years he has toured in Europe on his own account with success.

Leon Herrmann bears a decided resemblance to his deceased uncle. He is not so tall, but his face is similar, having the same mephistophelian characteristics and sporting a moustache and imperial. He speaks English in a style that will add to the entertainment of his audiences in this country, owing to a pronounced French accent.

Mr. Herrmann called at the Mirador office with Mme. Adelle Herrmann yesterday, and they spoke of their plans. The tour will begin about Jan. 17. Many dates have been booked already by Madame Herrmann. Herrmann's illusions will be used, together with new sleight-of-hand features and Madame Herrmann's celebrated dances.

Mr. Herrmann gave several illustrations of his dexterity in palming, which proved that he inherits the skill of this family of magicians. On Sunday evening—probably at Hoyt's Theatre—he will give an invitation soiree of *magique blanche* before an invited company.

Madame Herrmann sends THE MIRROR the following card for publication:

I wish to make acknowledgment of the expressions of sympathy and esteem that have come to me since my husband's death. Hundreds of Mr. Herrmann's friends, as well as my own, have remembered me with telegrams, letters and flowers in such an overwhelming number that I cannot follow my inclination and answer each one separately, but ask THE MIRROR to convey my heartfelt gratitude to all those who have made me feel that I am not alone in this great sorrow.

MAGICIAN BANCROFT'S PROSPERITY.

Edward L. Bloom is jubilant over Magician Bancroft's success during the tour he is making under his management this season. He calls attention to the fact that Bancroft's spectacular production of magic, mirth and mystery is conceded to be "the end-of-the-century marvel," and that this magician's new illusion, Leon, in which a live woman is transformed into a fierce, untameable lion, is acknowledged to be "the most thrilling, sensational, magical feat ever attempted." All communications and applications for time should be addressed to Edward L. Bloom, Room 101, No. 1402 Broadway, New York city.

KATE BLYTHE'S ILLNESS.

Kate Blythe, who was formerly a member of the company performing The Great Diamond Robbery, was taken ill in Chicago some time ago. Her long continued illness used up all her savings, so that she finally was entirely without means or medical attendance. A. M. Palmer, hearing of her illness and pecuniary trouble, paid her arrears of room rent, and had her taken to St. Luke's Hospital, Chicago, last Sunday, where she will be properly cared for.

A COUNTERFEITER CAUGHT.

A man who gave his name as Frederick Sherman was arraigned in the Jefferson Market Police Court yesterday on complaint of J. Duke Murray, business manager of the Grand Opera House, charged with printing spurious window-privilege tickets on that theatre, signed Charles E. Vermouth, and selling them to dealers in cut-rate tickets. Sherman is said to have issued such tickets on other theatres in the city. He was remanded for examination.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$5; Half-page, \$7.50; One page, \$10.
Professional cards, \$1 per line for three months.
Two lines ("display") professional cards, \$3 for three months; \$5 for six months; \$8 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "R" or "RN") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 1 P. M.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lee's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Esplanade, and at Boulevard's, 17 Avenue de l'Opera. The Mirror is supplied by all News Companies.
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts. Returned in the New York Post Office as Second Class Matter.

NEW YORK, - - - JANUARY 9, 1897

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—CAPT. IMPUDENCE.
BROADWAY—SHAMUS O'BRIEN.
DALY'S—ADA REHAN.
EMPIRE—UNDER THE RED ROSE, 8:15 P. M.
FOURTEENTH STREET—THE CHERRY PICKERS.
GARDEN—THE GAY PARADE.
GARRICK—SWEET SERVICE, 8:15 P. M.
GRAND OPERA HOUSE—IN OLD KENTUCKY.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOTT'S—A CONTENTED WOMAN, 8:15 P. M.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND HALL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER—JOHN HARR, 8:15 P. M.
LYCEUM—THE LATE MR. CASTELLO.
MURRAY HILL—THE RISING GENERATION.
STAR—FALLING AMONG THIEVES.
TONY PASTOR'S—VAUDEVILLE.
WALLACE'S—KIMMY.
WEBER AND FIELDS'S—VAUDEVILLE.

BROOKLYN.

AMPHION—UNDER THE POLAR STAR.
COLUMBIA—BRIAN BORU.
COL. SINN'S MONTAUK—WILLIAM H. CRANE.
PARK—MR. RICHARD MANSFIELD.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

The subject of women's hats in theatres is exciting some attention in London, where it is reported that one manager has risen ingeniously to the problem. As an experiment, this manager employed a strikingly handsome woman, wearing a monumental hat, to seat herself well down in front and ostentatiously remove her head covering. Her example, witnessed generally by members of the sex who were naturally interested in her head-gear, was contagious.

In another column is published a list of the metropolitan productions of the year. The showing reflects great credit upon the enterprise of those concerned in the business of the theatre during a period of commercial uncertainty and at a time when the amusement wishes of the public have been difficult to measure or satisfy. There is no doubt that the new year now entered upon will reveal proofs of managerial enterprise quite as striking as those of the expired year, and it is hoped that the results will be more encouraging.

As the details of the proposed charter for the Greater New York are made known, many persons who have become selfishly used to the methods of present laws are exercised and disturbed. One of the best features of the proposed new charter is that which provides for a transference to the Commissioners of Charities of the powers now exercised by the Gerry Society. This, of course, would abolish the eccentric, domineering and unreasoning reign of GERRY himself, whose arbitrary law-making in relation to the children of the stage has repeatedly discouraged young genius and caused much material suffering in families where happiness might have reigned.

LESSONS OF THE TIMES.

THE MIRROR recently pointed the sensational efforts of the daily newspapers to show a dullness in the theatrical business that was not paralleled in other quarters. These papers assumed, by the peculiar manner of their treatment of the subject, that theatrical interests were suffering worse than other interests. That assumption, of course, was absurd. The theatres have borne their share of the results of a general business depression, but they have not been embarrassed more than other enterprises by the general stagnation of trade. As a rule the theatre is late in feeling the effects of a general business quietude, while it is one of the quickest of enterprises to show the influence of improving times. The theatre has had several seasons of poor business because all affairs of commerce have been injuriously affected during those seasons. The present point of theatrical dullness, perhaps the most pronounced in three years, argues a deplorable state of general business; but it may typify the cloud that is denser just before dawn, and there is hope that before the theatrical year shall close there will be some compensation for a long period of uncertainty and poor reward.

It is interesting, by the way, to note one fact, that is most significant to students of the theatre in this country, with reference to the times. Pessimists among the native members of the profession have long deplored the incursions of foreign players, holding that it was only necessary for an actor to be heralded as from abroad in order to insure for such an actor a generous measure of success in all circumstances. It is proper here to note that the pessimists among American actors are outnumbered by those of the profession who breathe the air of liberality and toleration that inspires the people of this country who support the theatre. The people of New York and of other American cities, too, for instance, are far less insular, less prejudiced, more generous in measurement of esteem and more appreciative of great foreign merit than the people of London and other English cities, who are clannish to a degree and slow to recognize talent in their artistic visitors. And while American actors, as a rule, reflect and emphasize the artistic liberality of the American people, it must be said, on the other hand, that English actors, as a class, fully represent the selfish and isolated impulses of their native land. There are, of course, exceptions. There are English actors whose universality of mind runs in pace with their theatrical genius, which would be recognized wherever the stage has a following. These are artistically men and women of the world at large, although resident in London. And there are English actors who come to America to conquer and are conquered. Such thereafter are American actors.

But to the pessimists among American actors this season has already offered an object lesson. It has also been educational to the foreign actor. Stars of various subordinate magnitudes in London have in their recent ventures here enjoyed no increase of magnitude. Actors of various grades of talent easily paralleled among American actors, they have enjoyed no greater vogue than their artistic prototypes on the American stage. All have suffered alike from the hard times, and this proves beyond a peradventure—if anything can be established at a time when public taste runs aside generally to the eccentricities and the puerilities of amusement—that upon regular dramatic offerings those who support the theatre here nowadays are impartial as between ordinary native talent and ordinary talent imported. In other words, while this public is not narrowly patriotic, as the London public is disposed to be, in theatrical taste, it happily is not narrowly unpatriotic.

This matter also relates to American theatrical speculation, which by no means seems to be increasingly profitable, though it is becoming more concrete in effort. But that is a thing that is regulated in a measure by public taste, which seems the harder to gauge as the number of persons who wish to measure it from a single view-point increases.

ACCORDING to a statistician, there were but nine large theatre fires during 1896, of which three occurred in Russia, two in the United States, and one each in Roumania, Scotland, and Belgium. The small number of fires involving theatres in this country, where theatres are so numerous, is due in a large measure to the careful provision for safety in building and precautions in management that now prevail.

ONE of the great newspapers on Sunday devoted half a page, with a portrait and an accompanying editorial, to the fact that a well-known novelist proposes hereafter to try his hand at playwriting. It is safe to say that the same great paper will devote at least a quarter of a column of meagre review to the litterateur's first play when it shall be produced.

PERSONALS.



BELLEW.—Kylie Bellew, writing to a London dramatic newspaper to expose a person who has been posing in London as his brother, takes occasion to state: "My only brother, my senior, is connected with large engineering enterprises in America. His name is Evelyn." The impostor, who is an elocutionist and actor, gave his name as Edward Lytton Bellew, and also claimed connection with the late Lord Lytton.

TERRISS.—William Terriss, now playing in the London Adelphi revival of Black Eyed Susan, rehearsed his part on the sea-sands on the coast of Kent in order, it is said, to acquire the true nautical atmosphere.

STODDART.—J. H. Stoddart resumed his original part of Joseph Alymer in The Sporting Duchess in Harlem last week.

BOUTON.—Madeleine Bouton has resigned from Hoyt's A Contented Woman company.

SIMPSON.—Cheridah Simpson returned last week to the cast of The Girl from Paris after being absent all of Christmas week, because of tonsillitis and la grippe.

TEMPEST.—Marie Tempest has relinquished the idea of an American starring tour for next season.

FRAWLEY.—T. Daniel Frawley has announced that the recent visit of his company to Hawaii was so successful that Honolulu will hereafter be a regular factor on his date book, the next engagement there occurring in September.

MOORE.—Maggie Moore (Mrs. J. C. Williamson) arrived on Dec. 17 at San Francisco from Australia.

MILLER.—Henry Miller, while driving in Central Park on New Year's Eve, was thrown from his sleigh, and suffered a sprained ankle. He will soon recover.

IRWIN.—May Irwin, while riding in a cab last Thursday, was worried by the persistency with which another cab followed in the wake of hers. It turned out that Miss Irwin's driver was a "cab," and a policeman was detailed to ride behind and guard the actress against the striking cabmen.

RUSSELL.—Lillian Russell, fearing to injure her voice, declined to appear at the advertised New Year's matinee at the Casino, and money was refunded.

SUMMERVILLE.—Amelia Summerville was out of the cast of Brian Boru for several days last week through illness, Helen Brackett successfully singing her part.

IRVING.—Sir Henry Irving cabled a New Year greeting to Americans, and an assurance of his recovery from the recent accident which compelled the withdrawal of Richard III. at the London Lyceum.

CAMPBELL.—Catherine Campbell, who is playing the Princess in Madame Sans-Gêne, gave a dinner after the performance to the members of the company at her home in Indianapolis, where they played last week. Songs, recitations, and other forms of entertainment were contributed by everyone present, and a most enjoyable evening was the result.

RYLEY.—Madeleine Lucette Ryley returned last week from a visit to Nat Goodwin's company, now presenting her new comedy, An American Citizen, having rehearsed the play until the actors were thoroughly in sympathy with her ideas, and correcting certain details of scenery and action. The play which has already broken Mr. Goodwin's matinee record, will be seen in Brooklyn in March.

DREW.—Mrs. John Drew opened in The Sporting Duchess at Newark, N. J., last evening, replacing Agnes Booth.

EARLE.—Virginia Earle, who was last week critically ill with peritonitis, at her hotel in this city, is now convalescent.

WHITTLESLEY.—White Whittlesley will soon rejoin Lewis Morrison's company. Mr. Whittlesley met with an accident in Hartford three months ago, and was confined to his bed for several weeks.

DE REZKE.—John de Rezke says, under his signature: "My real age is forty-six." M. de Rezke is modest; he might have said twenty-six, which would have been only half his years, as chronicled in European music records.

QUINTERO.—Lamar C. Quintero, of the New Orleans Picayune, paid a brief business visit to New York last week. Besides his journalistic duties Mr. Quintero figures as one of the leading members of the bar of Louisiana.

STEARNS.—Frederick E. Stearns, of Detroit, has written a number of capital dance pieces, but none that is more characteristic or likelier to achieve widespread popularity than the latest, which is called "Pomona Dance—A Sogeanian

Two-Step." Another two-step by Mr. Stearns is dedicated to the Detroit Athletic Club, while a new waltz, "In Moonlight," has recently issued from the press.

FISKE.—Stephen Fiske has been notified that he is entitled to succeed to the envied throne of Bohemia. The coronation ceremony is to take place in due course. Meanwhile, ratifications of the choice are to be addressed to Oakley Hall, at the Lotus Club.

CARRERO.—Madame Teresa Carrero, the pianist, arrived last Saturday from Europe, after an absence of seven years. She will appear first at a concert of the Philharmonic Society, Friday afternoon.

DVORAK.—Dr. Antonin Dvorak, it is authoritatively announced, will return to America next season, and resume the directorship of the National Conservatory of Music.

ROSENTHAL.—Moris Rosenthal, the pianist, who was reported convalescent after his long illness at Chicago, suffered a relapse last week, but is again recovering health.

JOHNSTONE.—Sibyl Johnstone in Comedy and Tragedy is meeting with success on the vaudeville stage. In Montreal she won high commendation from the press for her acting of the difficult leading role in this one-act play.

MRS. BAKER FITTINGLY HONORED.

At the Walnut Street Theatre, Cincinnati, on New Year's Eve, after a performance of Richard III. by Thomas W. Keene and his company, the curtain was raised to disclose Mrs. S. A. Baker seated upon a holly-canopied throne, surrounded by her fellow players. It was the sixtieth anniversary of Mrs. Baker's first appearance on the stage, her debut having been made Dec. 31, 1836, at the Walnut Street Theatre, Philadelphia, when she came forward as Virginia to the Virginia of George A. Parsons. The stage, last Thursday evening, was transformed into a floral bower. Mr. Keene made a beautiful and impressive speech, strewing flowers before the veteran actress, who has been a member of his company for fifteen years, and presenting to her a silver berry-service sent by Joseph Jefferson, a pair of onyx and gold bracelets from the company, and a silver toilet set given by Katherine Rober. Charles E. Hanford read congratulatory letters or telegrams from Mr. Jefferson, Miss Rober, E. H. Sothern, Rainforth and Havlin, Louis Aldrich, Robert Mantell, Oliver and Kate Byron, Cissy Fitzgerald, Francis Wilson, De Wolf Hopper, J. H. Stoddart, Charles Frohman, Will A. McConnell, John Drew, Maude Adams, Clarence Baker, Otis Skinner, and Joseph Wheelock.

TO HELP THE CUBANS.

George H. Brennan, manager of Thomas E. Shea, makes a suggestion in behalf of the Cuban insurgents. "I propose," says Mr. Brennan, "that a certain evening be observed in every theatre throughout this country as 'Free Cuba Night,' and that the proceeds from every entertainment held on that evening be forwarded to the Junta to assist in the liberation of Cuba. A sum of considerable magnitude can be raised in this manner if a response is made to this proposal with any degree of unanimity. To strengthen their slaves of war the Cubans need nothing so much as money. Their chances of ultimate success or ultimate defeat being about evenly balanced it is possible that a substantial amount of money may be all that is necessary to turn the scale in Cuba's favor. It need not be urged that such a contribution at this critical time would forever redound to the credit of American managers."

THE SIGN OF THE CROSS TO CONTINUE.

It was officially announced at Boston, on Dec. 26, that The Sign of the Cross would close its American tour with the present engagement at the Boston Museum next Saturday. The company, it is authoritatively known, received notice to this effect, and a majority of the members expected to sail for England next week. Now, however, the determination has been reconsidered, and the tour will be continued. A representative of Frank W. Sanger stated that bookings already made are to be played, and that recent business has been most encouraging, return dates having been offered in several cities. The company will appear next week at Pittsburg.

FOUNDERS' NIGHT AT THE PLAYERS.

The New Year's Eve event at the Players' Club, the celebration of Founders' Night, was as happy and grateful as usual this year. President Joseph Jefferson occupied the chair, and there was an unusually large attendance of the professional membership.

Stephen J. Olin delivered the annual address, in which due respect was paid to the work and life of Edwin Booth. President Jefferson responded with feeling and felicity, and at the stroke of 12 the loving-cup went the rounds as usual.

Louis Aldrich and Frank W. Sanger had the supper in charge, and the feast was one of the most enjoyable in the history of the club.

CHAS. E. BLANEY SIGNS WILLIAM MORRIS.

Charles E. Blaney has secured William Morris for three years; first to originate the title part in his new comedy-drama, The Electrician, opening in Boston on Jan. 25. Next season Mr. Blaney will secure a suitable play for Mr. Morris in which the latter will star. Negotiations are pending with the manager of a Broadway Theatre for Mr. Morris's appearance in September. W. F. Crossley will direct Mr. Morris's tour for Mr. Blaney.

ARTHUR BOURCHIER TO CLOSE.

The illness of Violet Vanbrugh (Mrs. Bouchier) has necessitated the closing of Arthur Bouchier's American tour at Washington this week. The stars and their company will return at once to London, having canceled dates at Chicago, Philadelphia and Pittsburg.

SUMMER OPERA AT MANHATTAN.

William Parry, stage manager of the Metropolitan Opera House, has announced the progress of arrangements by which he will direct a season of comic opera productions at Manhattan Beach, beginning in July next.

QUESTION ANSWERED.

LOUISE RAYMOND, Toledo.—I. In the neighborhood of \$200 if bought outright, or a royalty of \$5 for each performance given. 2. There is not a large demand for such works. They are generally used to piece out a short bill.

THE USHER.



Now that Congress has remembered the anti-piracy bill will be sent to the President.

There is a probability that he will affix his signature to it before the next issue of THE MIRROR reaches its readers.

The bill cannot become a law too soon. The pirates have been more numerous and more active this season than ever before.

Under the new law plays that have been held in manuscript will have to be copyrighted in order to come within the scope of its operations. Bronson Howard told me yesterday that he intends to copyright all his works that hitherto have enjoyed only the inadequate protection afforded by the common law. Dramatists generally will take the same course.

The business of entering dramatic copyrights in the Congressional Library will grow in the future to large proportions. It is to be hoped that the Librarian of Congress will receive definite instructions relative to interpreting that provision of the law which calls for the deposit of two printed copies of a play. Mr. Spofford told me some time ago that he construed the word "printed" as meaning either typewritten or impressed from type, but he seemed a little misty himself as to the legality of the first method.

Under the new dispensation it is to be hoped that all the questions involved will be cleared up speedily, and that facilities will be provided to have searches made officially for duplicates of titles on payment of a stipulated fee. At present the Librarian's office is chiefly remarkable for the information it is unable to furnish. With the penalizing of play piracy complete accuracy becomes essential in this department of records.

Despite the conflicting opinions of the critics regarding the merits of Under the Red Robe and despite Mr. Faversham's unsatisfactory treatment of the dominant part in it, the play seems to be an unqualified popular success.

The receipts last week were the largest in the history of the Empire Theatre and the sales in advance for this and next week aggregate thousands of dollars.

Whether this pace will be maintained, or whether the public's eagerness to see the piece is based to an appreciable degree on the popularity of Weyman's book, remains to be seen. At present it looks as if Under the Red Robe will rival here its prosperity at the London Haymarket.

After speaking a kindly word for Mr. Faversham's performance of the bad-good hero of Under the Red Robe, the *Sun* asks: "Where is there another young player who could carry the burden of heroics as well as he does?"

This question may be deemed irrelevant by persons that measure interpretations of character by the standard of histrionic art rather than by that of personal comparison.

One is forced reluctantly to admit, however, that there are few young players that are proficient in romantic roles. The best actors of that school were trained in the stock days, and either they have vanished from mortal scenes or they are now playing maturer parts than the swashbuckling chaps of the boot-plume-rapier drama. Of these, dead or living, might be named haphazard Fechter, Davenport, Charles Coghlan, James O'Neill, Louis James, Eben Plympton and young Salvini.

But to answer the *Sun's* blunt question bluntly, the burden of heroics can be carried as well as Mr. Faversham carries it by Edward H. Sothern, James K. Hackett, Edward Vroom, Walker Whiteside, Henry Miller, Lawrence Hanley and Frederick Paulding. I dare say that that particularly star part in Under the Red Robe would fare decidedly better in the hands of any one of these actors.

In picturesqueness, grace, fire, audacity, distinction—not to speak of intelligent delivery of the lines—Mr. Faversham is lamentably lacking. He is earnest and fervent, to be sure, but those qualities are not wholly satisfying.

The Hartford *Connecticut* thinks I was in error when I said recently that the vaudeville craze rages only in the principal cities, as shown by the comparative failure of companies of first-class performers organized for touring purposes. My contemporary remarks:

Star vaudeville performers are too apt to regard the country districts as made up of a lot of glib fools, and they start on the road with the idea that a New York reputation justifies them in charging ridiculous prices. And the small cities decline to stand for it. If the companies "go broke" it is their own fault. Their managers expect the provinces to pay sometimes twice as much as the same entertainment can be seen for in New York, and when the public winks in other eyes and declines to be gulled the charge is made that the small cities do not appreciate good vaudeville. There is no question about the success of any first-class vaudeville company on the road if it is offered at fair prices.

The *Connecticut* is not altogether an *avant* in this matter. Mr. Proctor early this season or-

ganized a big vaudeville company for the road. It did not pay and it was withdrawn after a few weeks. Herrmann's Trans-Atlantiques proved a frost, although it was a high-salaried organization.

A most without exception vaudeville companies, exploited on a lavish scale to appear in first-class theatres through the country, have come to grief similarly. It is only the migratory companies that fill dates in the variety houses exclusively that prosper.

All is not gold that glitters. I hear that a representative of a trust company, which holds a mortgage on one of our principal music halls, supervises money matters every night there, although the house is doing a very large business.

Nastiness continues to be the stock-in-trade of some of our music hall managers. The changes have been rung upon every form of vulgarity, and the stupidity and flatness of the thing is now revealed by the *demerit* resort known as the "dribbling act."

Where will it end? If the present tendency continues there will be no human function to escape seizure and exhibition.

Is it this sort of ruck only that can furnish entertainment to New Yorkers? Are managers of vaudeville reduced to the necessity of trafficking in audacious indecency in order to do a paying business?

Mr. Keith, Mr. Proctor, and Mr. Pastor are making money hand-over-fist with clean, wholesome, clever performances. Why cannot the music hall managers do likewise?

Ezra Kendall makes a suggestion as to increasing the Actors' Fund revenues.

"Thousands of autographs are written annually by members of the profession," he writes me, "and thousands of photographs are given away by them. I believe that quite an income could be realized by the Fund if it would secure professionals' autographs and photographs and have the donors refer all applicants to the Fund."

"The value of autographs would depend, of course, on the prominence of the actor and other circumstances. It seems to me that from the sale of autographs of prominent actors of the past, too, our charity could realize on them handsomely."

To those that are concerned in the Fund's work it is clear that efforts will have to be made in some direction to increase the receipts. The treasury has been drawn upon heavily during the depression of the past two years in order to relieve the constantly increasing appeals for aid.

Adverting to the Philadelphia "benefit" system, "Fair Play" writes that the correspondent who claimed that it is not used at all three of Nixon and Zimmerman's theatres is mistaken, and in proof thereof he sends an advertisement cut from a daily newspaper, in which the management advertises that "benefits" can be arranged for at the Chestnut Street Opera House, Broad Street Theatre and Chestnut Street Theatre.

"Fair Play" says: "The management gives 50 per cent. of the sales to the 'benefit' promoter, which really reduces a \$1,000 house to a \$500 house. I agree with your correspondent that the theatres would make more money by cutting their prices 25 per cent. and thereby gaining a larger and steadier patronage."

"This is illustrated by the popular price matinees at the Park and the Walnut. They are packed, while at the other houses there are as many seats empty as filled at the matinees."

The *Herald* refers to the curtain-raiser called The White Flower, presented at the Lyceum Theatre last Thursday evening, as "a new one-act play."

In the *Herald* of Tuesday, May 3, 1892, there appeared a long and enthusiastic review of a new one-act piece entitled The Rose, produced the night before at Daly's Theatre, by the Rosina Vokes company, with Felix Morris in the principal role.

The White Flower at the Lyceum is The Rose disguised by a stupid title. If the *Herald* is not familiar with the records of the New York stage it might, at least, be acquainted with its own files.

AMONG THE DRAMATISTS.

Paul Kester is working on three new plays—a modern drama, with scenes laid in England, the central figure being an Episcopal clergyman; a romantic tragedy, the leading character being a semi-barbarian, and a one-act play, the action of which takes place during the French Revolution. All of these are being written for W. S. Hart, who is expected to star next season. Negotiations with a prominent manager are now being carried on with that end in view. Many upholders of the classic drama believe the young actor will occupy a high position in the starring field. Mr. Hart is this season leading man in W. A. Brady's Under the Polar Star.

F. Marion Crawford, assisted by Harry St. Maur, has dramatized his popular novel, "Dr. Claudius," for Broadway production this season, under management of John F. Harley and W. W. Maitland. It is announced that Charles Coghlan will play a strong character part, and that Blanche Walsh and Leo Dietrichstein will appear in the cast.

The Boys of Kilkenny, a new Irish play by Townsend Walsh, will shortly go on tour. The piece is described as "an Irish play full of human interest," and its author has done considerable work in the field of Irish fiction. Lafayette Seavey is painting special scenery for the production. The company will include a quartet and two Irish pipers. The tour, which is now being booked by the American Exchange, opens in New England early in February.

A. J. Blethen, Jr., managing editor of the Seattle *Daily Times*, has just completed the book of a comic opera, the music for which is being composed by John M. Kramer, a well-known musician and business man of Dayton, O. The opera is in three acts, and tells an Oriental story.

MIRROR CREDENTIALS.

The attention of managers is called to the credentials of THE NEW YORK DRAMATIC MIRROR for 1897, just issued to correspondents of this paper throughout the country. The new credentials have the same lithographic form as last year, but are bound in red. No credential of another color should be tendered by a representative of this paper or honored by a manager.

MILTON NOBLES IN VAUDEVILLE.

"Yes," said Milton Nobles to a MIRROR representative, "you may announce that I shall play a few weeks in the vaudeville houses of New York and probably Chicago."

The engagement will be limited, as I have an important production for the early Spring, which will occupy my time after March 15.

"I have been much amused," continued the dramatist pleasantly, "at the arguments pro and con advanced by performers and newspapers as to why 'legitimate artists' should or should not appear in vaudeville theatres. How very young some of these writers must be not to know that many of the brightest and most successful actors of both sexes, who have graced the stage during the past quarter of a century, are graduates of the vaudeville stage. And that same school continues to grind them out."

"Let me give your younger readers a bit of history. Den Thompson, a good, legitimate comedian, who probably never earned more than fifty dollars a week in his life, wrote a forty-five minute sketch, which he called The Female Bathers. He put it on in vaudeville—then called Variety—theatres, whereby he received probably a hundred and fifty per week. It was constructed to suit his audiences, but his unique individual work soon attracted the attention of legitimate managers. Among them, J. M. Hill, who put a drawn-out version of the play on at the Fourteenth Street Theatre, under the title of Joshua Whitcomb. He put out money like water and forced a long run, being convinced that he had a good thing. The rest is history that any MIRROR reader should be familiar with."

"In 1875 I was the leading man at Wood's Museum, Philadelphia. For my annual benefit I made a hurried dramatization of a flash story, then current. It was my first attempt at dramatic writing. I interjected a conceit of my own in the shape of a satire on cheap sensational literature. In a small way I woke to find myself famous. Owing to a reduction of salaries, I had already given my notice of withdrawal from the company and had entered into correspondence with Mrs. Drew with a view to joining her company at the Arch. But within twenty-four hours after the production of my play J. M. Mortimer, manager of the Grand Central Theatre, now Auditorium, sent for me and offered me \$150 to put the play on at his house for a week. The success was so great that I subsequently played three weeks, with the salary doubled. That was the beginning of my career as a star, and the launching of Jim Bludsoe, subsequently known as The Phoenix."

"If I remember rightly, W. J. Gilmore, now manager of the Auditorium, was at that time business manager for Mr. Mortimer. The policy of the house was an olio running until 9:30 or 10 o'clock, with a drama to follow. A regular stock company was engaged for the dramas, with or without a star. Among the members of the company then at the Grand Central were George W. Thompson, Jacques Kruger, Harry Richmond, Harry Goulton, George Radcliff, Sam E. Ryan, John Robinson, Sally Apt, and Katie Emmett. John T. Ford was then running the Holliday Street Theatre, Baltimore, on the same plan, and John P. Rogers, manager of the Comique in Washington. The three houses formed a circuit. Rogers and Ford's representatives were in front on my opening night in Philadelphia, and at the end of the performance engaged me for those cities. In the Baltimore stock company were Mark Price, Harry Lee, Harry Hottel, Mrs. Hottel, and Gussie De Forrest. The Washington stock included equally good material, among whom I can recall Mr. and Mrs. A. R. Phelps, George Waite, Hattie Hastings, and the late Will H. Morton. The latter was a capital light comedian and a superb baritone singer."

"Among the 'specialty people' with whom I appeared during these engagements were Harrigan and Hart, Dellaanty and Hengler, Quilter and Goldrich, Sheridan and Mark, Fields and Hoey (Fields is now a Broadway manager, and Hoey is 'Old Hoss'), Johnson and Bruno (Gus), Scanlan and Cronin, the Original Big Four, Smith, Waldron, Lester, and Allen, Jennie Engle, Emma Day, and scores of others whom I cannot recall. Many of the specialty people played parts in the drama, and played them well. Fields told me the other day that he played a little servant, speaking five lines."

"Nat Goodwin was also doing his turn in the 'novelty' theatres at that time. It consisted of comic songs and imitations of prominent actors, including Jefferson, Barrett, Mayo, Raymond, and Gus Williams."

"Closing in Washington I came to the Bowery, then under Freleigh. The company included, of course, Mrs. W. G. Jones, Frank Tannehill, Maurice Pike, J. B. Brown, Millie Sackett, Polly Booth, etc. At the Bowery, however, there was no olio. From there I went to Hooley's in Brooklyn. Mart Hanley was the manager of the house, and during the week we entered into a partnership by which he became my manager. The first engagement under Hanley's management was at the Volk's Garden Theatre, on the site of the present People's Theatre. Billy Pastor was manager and there was a big olio, which included Scanlan and Cronin in an Irish sketch. Pastor engaged four or five legitimate actors, filling out the cast with the specialty people. And so it came about that the first dramatic character which W. J. Scanlan played was the Irish lawyer, O'Gall, in The Phoenix. So you see that during the past twenty years I have run up against pretty nearly everything in the theatrical line. And I have learned by observation and experience that, no matter in what company we may find ourselves, the woman who remembers that she is a lady and the man who does not forget that he is a gentleman will rarely have occasion to remind others of the fact."

"And when I hear small fry actors and passive comic opera singers discussing the probable effect upon their artistic status of an appearance in vaudeville it has a tendency to give me that tired feeling."

NOTES OF THE OPERA SINGERS.

Madame Emma Calvé was indisposed last Friday night, and her part in Hamlet, at the Metropolitan Opera, was sung by Clementine de Vere-Sapio. Madame Nellie Melba suffered with neuralgia on Saturday, and Madame Litvinne replaced her in Siegfried at the matinee. Last night Madame Calvé was announced to appear as Marguerite in Gounod's Faust. Frau Lilli Lehmann arrived last Friday from Bremen to join the Damrosch opera forces.

PROFESSIONAL DOINGS.

Thomas Q. Seabrooke in The Speculator will follow Dorcas at the Olympia Theatre next week.

The Sorceress of Palmistry will be presented at Wallack's, Thursday afternoon, in aid of the Metropolitan Dispensary and Hospital.

Christopher Snyder, a ticket speculator, was stricken by paralysis at the Casino, last Thursday.

Joseph O'Mara and Dennis O'Sullivan, of Shamus O'Brien, were guests of the Catholic Club on New Year's Eve.

Jeanette Lowrie, of the Speculator, was taken ill at Wallingford, Conn., on Dec. 29.

Two forged passes were presented at the Bijou last week, and were traced back through scalpers to a person who, it is said, is well known in club circles.

Madame Lillian Nordica's newly arranged tour has led, it is said, to the breaking of former contracts in nine western cities, but it is not believed that legal troubles will ensue.

May C. Standish was offered the part of Mary Aymlar in Frank L. Perley's production of The Sporting Duchess during the engagement in and about New York, but owing to indisposition was unable to accept it. Miss Standish's services were lent by Daniel Frohman for the same part early last December, and she finished the season with Charles Frohman.

During Christmas week the Maude Hillman company appeared at Cohoes, N. Y. The employees of the Victor Mill were on a strike, and the entire receipts of one evening's performance were donated to them by Miss Hillman, her manager, Winthrop G. Snelling, and Williams and Powers, the local managers.

The newly organized Prisoner of Zenda company, including Edward R. Mawson, Emmett Corrigan, Uta Abel, Irene Jewett and William Flansburg, opened at Middletown, Conn., on New Year's Day, under direction of David Hayman.

Joe Cawthorn writes to state that he, not Herbert Cawthorn, was principal comedian with Patti Ross and with Gladys Wallis, and star in A Fool for Luck, an item recently printed having read to the contrary.

The marriage at Montreal on July 7, 1896, of Flora Ethel Herschberg and Francis W. Sills is announced.

Joseph J. Dowling and Myra L. Davis will close with The Great Northwest in Philadelphia on Jan. 9.

Lecora Bradley has resigned from The Last Stroke company, and Manager Brady has engaged her to play the heavy in A Naval Cadet.

Frederick Kensil closed with Alabama in Kansas City on Jan. 2, and will return to New York.

Pauline Fletcher deserves note for an achievement in Boston last week. Miss Fletcher received in this city on Monday afternoon a telegram to go to Boston and take the place of Edith Crane, in Roaring Dick & Co. She left New York at 12:15 Tuesday morning, and arriving in Boston had only six hours in which to learn the lines of Miss Crane's part, but she acquitted herself with great credit under the circumstances.

The Great Diamond Robbery, under the management of Palmer and Knowles, will resume its tour on Feb. 15 at Cleveland, O., and play to the end of the season. In addition it is now being booked for the season of 1897 and 1898.

J. C. Gerlach, agent for a New York brewing house, was taken ill at the Hollis Street Theatre, Boston, last Wednesday night, and dropped dead after walking to the door.

Selma Herman will resign from the Darkest Russia company this month. Miss Herman intends to star next season.

A. J. Cammeyer obtained last week a judgment for \$474.14 against Oscar Hammerstein, for shoes used in an Olympia production.

The Charles K. Harris Comedy company closes its tour of the Maritime Provinces Jan. 10, and the company will sail from Yarmouth for Boston, where it will reorganize, and Prescott's Great Eastern Circus Band of last summer will be added to it for the New England tour. Manager Harris will remain out all summer, and has retained from the old company Jesse Harcourt, Bertha Judkins, Bonnie Hazel, Edward Beckett, John T. Malcolm, Stage Manager Eugene Harris, and Musical Director Fletcher S. Smith. The company has been in Maine and Canada since May.

Mollie E. Beck, of Rye Beach, will be married to Henry B. Welsh, of New York, at 11 A. M. on Jan. 6, at Grace Church. A wedding breakfast will be given at the Waldorf, and they will go to Florida for the winter.

In the review of the In Gay New York performance at Wallack's last week, an injustice was done a very bright young woman in omitting the name of Nana Fairhurst from among those who did the best work. Miss Fairhurst's dancing with Walter Jones and her various other specialties are an important contribution to the entertainment.

The Rajah company, under the management of Frank E. Dodge, has adopted a new policy which was first put into practice at Cortland, N. Y., on Dec. 28. They have canceled all their one-night engagements, for which they were booked through February, and will hereafter play only week and three-night stands in the larger towns and cities. The company will be known as The Rajah Repertoire company and will feature that play as before.

The Valentine company, of Toledo, O., operating the Valentine Theatre, Toledo, the Great Southern Theatre, Columbus, O., and English's Opera House, Indianapolis, Ind., have issued a handsome souvenir of the first anniversary of the Valentine Theatre, which was opened on Christmas day, 1895, by Joseph Jefferson. Olga Nethersole was the attraction on Christmas day, 1896. The souvenir is illustrated with portraits of the stars named and views of the theatre, which is one of the handsomest places of amusement in the country.

Margaret Mather has completed the cast for her forthcoming production of Cymbeline, and John G. Magle has engaged the following: Cymbeline, Mark Price; Cloten, W. H. Thompson; Posthumus, William Courtleigh; Belarius, H. A. Weaver; Guiderius, J. H. Kolker; Arviragus, Walter Stewart; Pisanio, William Redmond; Cornelius, V. M. de Sike; Queen, Mrs. Thomas Barry; Helen, Florence Wallack; Imogen, Margaret Mather; Iachimo, E. J. Henley; Philario, Lynn Pratt; and Caius, Lucius Joseph Kilgour. Rehearsals began on Monday, and within another week the play will be well under way. Romeo and Juliet will be produced at one matinee, and E. J. Henley will play Romeo.

In the Supreme Court, an order was signed last week for the sale of the lease of the Columbus Theatre in this city.

Don't make any mistake in looking Johnson, Pa. Johnson Opera House the popular house.

AT THE THEATRES.

Knickerbocker.—The Hobby Horse.

Comedy in three acts by A. W. Pinero. Produced Jan. 4.

Rev. Noel Brice	Frank Gilmore
Mr. Spencer Jermy	John Hare
Mr. Pinching	Frederick Kerr
Mr. Shatlock	Charles Groves
Mr. Pews	Charles Gould
Mr. Lyman	W. M. Catbirt
Mr. M. alter	Mr. Thomas
Tom Clarke	Gilbert Hare
Hewitt	E. Vivians Reynolds
Tiny Landon	Master Atkinson
Mrs. Spencer Jermy	May Harvey
Mrs. Porcher	Sadie Vaughan
Miss Moxon	Mona K. Oram
Bertha	Nellie Thorne
Mrs. Landon	Miss MacGilvray

John Hare and his London company returned to us last evening at the Knickerbocker Theatre and were warmly greeted by a large audience. The bill chosen for the initial production of Mr. Hare's second New York season was A. W. Pinero's sparkling comedy, *The Hobby Horse*, brought to America this year for the first time, although seen quite ten years ago in London.

The Hobby Horse, an admirable exposition of Mr. Pinero's great skill as a play builder, is a remarkable specimen of construction, and the dexterous manipulation of many complications. Its narrative pertains to an elderly country gentleman of wealth, named Spencer Jermy, who worships horse-racing and in so doing horrifies his young wife who cherishes a passion for the assistance of orphaned infants. Jermy, being of a philanthropic mind, establishes upon his own estate a home for superannuated jockeys. Mrs. Jermy's young friend, Constance, is carrying on a promising courtship at the Jermy house when a position is offered her as co-woman to a curate's niece in London, and Mrs. Jermy consents, in the absence of her husband, to take Constance's place in this employment for a few days rather than suffer an interruption to the courtship. While impersonating her friend, Mrs. Jermy ensnares the affections of the young curate who proposes to her, and cannot comprehend the uncompromising rejection of his suit. Upon the top of this affair comes the curate's appointment as warden of the Home for Decayed Jockeys, and all of the characters are brought face to face in most embarrassing confusion. Then the hobby-horse riders alight from their nags, and explanations bring about an amicable denouement.

When this comedy was first done it excited a good deal of adverse criticism from London writers—first, because it mingled serious and humorous things in an odd way, and second, because it ended without the customary regard for "poetic justice." It was somewhat in advance of its time ten years ago, but to-day it does not seem particularly unconventional or especially defiant.

The piece is brightly written, finely constructed, capital in characterization, and it teaches a wholesome lesson. It is mildly interesting in story, and, on its own merits, the plot is rather good. Nevertheless, it entertained last night's audience, and kept the spectators in constant expectation of good passages of dialogue—an expectation that was seldom disappointed.

In Mr. Jermy Mr. Hare has a congenial character which he plays with delightful naturalness and ease. It is just in his way and shows his pleasant art at its best. Mr. Kerr is delightful as Mr. Pinching, a lawyer, his light comedy scenes with Miss Oram as Miss Moxon being one of the cleverest features of the performance.

Miss Harvey, who plays Mrs. Jermy, is a pretty woman and a well-schooled actress; but she swallows her words in a disconnecting fashion and indulges in ultra English oddities of pronunciation to an extent that renders her lines incomprehensible at moments. Excellent performances were given by Messrs. Gilmore, Groves and Gould. The piece is well staged.

Hoyt's.—A Contented Woman.

Farce-comedy in three acts by Charles H. Hoyt. Produced Jan. 4.

Benton Holmes	William H. Curry
Cutting Hints	Frank Lane
Annet Jim	Amy Ames
Uncle T-die	George Ober
Miss Helen Waggell	Mrs. Rose Snyder
Mrs. Watson China	Mrs. Adelaide Ober
Mrs. Elphinstone	Grace Thorne
Bella	Sarah Mink
Calliope Ayres	Edna Pettie
Rose Budd	Alice Campbell
Brighton Betts	Frank J. Keenan
Phil Rowley	Will H. Bray
Boyle Dowie	F. Baldwin
Nandye Board	Edna Falk
E. O'Brien	Emma Lewis
Mary Post	Jean McIlmoyne
Daddy Trotter	May Stuart
Dodge Carr	Frank Baldwin
Independent Voter	Caroline Mink-Hoyt

The regular season at Hoyt's Theatre was auspiciously inaugurated last evening by the first metropolitan presentation of Charles H. Hoyt's farce-comedy, *A Contented Woman*, with Caroline Mink-Hoyt as the central figure.

The new comedy is a merry concoction, crowded with deliciously characteristic Hoytian humor, and built, like all of its author's works, upon a groundwork of solid, healthful satire. The story sets forth the woes of one Benton Holmes, an aspiring political light, who has been nominated for the Mayoralty in a hustling Western city, situated in one of the progressive commonwealths which have already accorded the rights of suffrage to women, and have welcomed the fair sex at the polls. Holmes has some high words with his pretty wife, but she, in love, forgives him, and he goes off to his post by sewing a necessary button upon his overcoat. Much hinges upon this fateful button, for it is sewed in the wrong place and Holmes, with a horrid imprecation, tears it off, slams the door, and rushes away to a political demonstration. The young wife is indignant and, her heart waxing rebellious under the thoughtless ingratitude of her husband, she accepts the nomination to run against her lord and master for the office of Mayor, leading the ticket of the reform party. A long catalogue of laughable complications follows in the train of this situation, and peace is only restored at the final curtain.

Mrs. Hoyt was as beautiful as ever, and charmed last night's audience as easily and completely as she conquered the assemblage that applauded her first metropolitan appearance in *A Temperance Town*. Her Grace Thorne was a sweet, lovable, if impetuous type that splendidly contrasted with the highly accentuated strong-minded woman, capably pictured by Amy Ames. Frank Lane, George Ober, William H. Curry, Will H. Bray, and Grace Thorne contributed clever character sketches, and all the rest of the cast provided real amusement by good work.

Richard Stahl has given much of tuneful music, and there is pretty scenery by Voegtlin.

Fifth Avenue.—A Superfluous Husband.

Comedy in three acts by Clyde Fitch and Leo Dietrichstein. Produced Jan. 4.

Robert Lawson	Joseph Holland
Dr. Wood	E. M. Holland
Edward De Winton	Charles Mackay
Jack Turner	J. B. Maher
C. DePuyser Bissell	Thomas Ober
Mr. Murray	Will J. Dean
Regina d'Arville	Charles Mackay
Charlie Kase	C. Diddie Pitt
Brooks	W. E. Butterfield
Mrs. Lawson	Olive Oliver
Lacy Wood	Blanche Burton
Mrs. Murray	Mrs. Augusta Foster
Pussy Murray	Nora Landon
Ellen	Rhéal Douglas
Katie	Delia Ober

Preceded by Augustus Thomas's one-act play from the story by F. Hopkinson Smith.

COLONEL CARTER OF CARTERSVILLE.

Colonel Carter	E. M. Holland
Mr. Fitzpatrick	Charles Mackay
Will Harkins	J. B. Maher
Chad	Will J. Dean
Grocery Man	Thomas Ober
Lyth Barbon, Carter's Ward	Blanche Burton

E. M. and Joseph Holland, with their clever company, began last evening an engagement at the Fifth Avenue Theatre, presenting Clyde Fitch's and Leo Dietrichstein's new comedy, *A Superfluous Husband*, taken in some measure from the German of Ludwig Fulda.

The story concerns the marital troubles of a young couple—the wife a successful portrait painter, and the husband, a literary worker whose ambitions seem far from realization, and who worries because the popularity of his wife, in their chosen circles, greatly overshadows his own, and comparatively, he is ignored. He is seen less and less often at social gatherings where the wife especially shines, and at length practically secludes himself. Secretly the wife cherishes every wish for the husband's success, and importunes the service of a former editor, whose brother is a director of a New York newspaper, to secure an editorial appointment for the struggling writer. Just at this time, the husband, whose disposition acknowledges a jealous turn, suspects an intrigue between his wife and her old sweetheart, and therefore, when the editor's chair is offered him, it is indignantly refused. The wife, accused of unfaithfulness, resolves after an exciting scene to sue for separation, and flies to her father's home, whither the husband also goes to tell his side of the case. The former suitor appears to offer his protection to the young wife, but she, suddenly realizing the baseness of his purpose, repudiates him and orders him away. Before he withdraws, however, he explains in a burst of magnanimity that the editorial chair had been offered to the husband through no influence of his, but by the unsolicited action of the newspaper proprietors, who had long observed intently the career of the writing husband. Differences are set aright, and the reunited couple, suddenly remembering that their little baby has been left alone at home, hurry away together.

Colonel Carter of Cartersville, which preceded the comedy, is a one-act play, condensed by Augustus Thomas, from his own familiar dramatization of F. Hopkinson Smith's beautiful story. E. M. Holland responded in the title part, playing with the same delightful humor and pathos that won for him so much of praise when the work was originally presented in five-act form.

A Superfluous Husband and the work of its interpreters will be reviewed in the next issue of THE MIRROR.

Knickerbocker.—Hamlet.

Tragedy in five acts by William Shakespeare. Revised Dec. 21.

King Claudius	F. MacVicar
Hamlet	Herbert Beerbohm Tree
Horatio	Berta Thomas
Polonius	J. G. Taylor
Laertes	Arthur Holmes-Gore
Rosencrantz	Gerald Du Maurier
Guildenstern	Henry Arncliffe
Osric	Mr. Conover
First	Charles Allan
Second	Gayer Mackay
Third	Mark Blow
Fourth	D. J. Williams
Ghost	Leonard Stevens
First actor	Leonard Outram
Second actor	Mark Blow
First gravedigger	Lionel Brough
Second gravedigger	Alfred Wipley
Queen Gertrude	Frances Iver
Player Queen	Edith Quillier
Ophelia	Kate Rorke

Herbert Beerbohm Tree gave last Thursday evening, as the last offering of his present engagement in this city, his scholarly impersonation of Hamlet, which was critically noted in THE MIRROR when first presented here during Mr. Tree's previous American tour. Lacking in strength and in distinction, Mr. Tree's performance is chiefly interesting for its studious observance of every detail of Shakespeare's work, its remarkable effectiveness in appointment and costume, and its thorough sincerity. The actor has expended much of patience and learning upon each line of the play. New constructions and new meanings, sometimes doubtful but always thoughtful and respectful, are given to many sentences, and novel interpretations are brought forward in much of the business of the tragedy. Mr. Tree, in dress and pose, faithfully reproduces the portraits of early masters of the role, and brilliantly expounds his theory of the work—that Hamlet feigned madness and enjoyed inwardly the confusion which his unaccountable words and actions brought to others.

Kate Rorke gave a delightful impersonation of Ophelia, winning rounds of hearty applause for her charming, careful performance. J. G. Taylor played Polonius well, excepting several touches of low comedy; Lionel Brough made a capital gravedigger; and Arthur Holmes-Gore, a manly Laertes. The lesser parts were capably enacted.

The tragedy was mounted with scrupulous care, and admirable effect, made more enjoyable by tuneful and appropriate incidental music by George Henckel.

At the Saturday matinee, *The Dancing Girl* was given again.

American.—Captain Impudence.

Comedy-drama in three acts by Edwin Milton Royle. Produced Jan. 4.

Major Hannibal Bugg	McKee Rankin
Lucretia Bugg	Ellen Burg Edson
Mrs. Trigg	Amelia Bingham
Captain Willard Shields	Edwin M. Royle
South Carolina Jim	Samuel Edwards
Major Genaro Mendez	Robert Paton Gibbs
Sergeant Tatters	Joseph Cusack
Sentinel O'Brien	Robert Thomas
Jovita Talamasca	Selena Fetter Royle

A large, brilliant, and enthusiastic audience filled the American Theatre last evening, and put the stamp of its approval on Edwin Milton Royle's new play, *Captain Impudence*. The situation at the end of the first act was so strong that the applause continued until the curtain had been raised six times. This enthusiasm was kept up throughout, and Mr. Royle has reason to feel proud of the reception accorded his latest work.

The scene of the play is laid in Mexico, just before the battle of Buena Vista. Jovita Tal-

manca, a Mexican girl, is held prisoner on parole in the Mexican camp. She has fallen in love with her, but who really loves Lucretia Bugg, the daughter of the major of his regiment. A number of complications cause Jovita to discover that the captain does not love her, and also lead her to believe that he has spoken lightly of her to his fellow soldiers. Jealousy, assisted by a Mexican named Major Genaro Mendez, prompts her to seek revenge. She is discovered in an attempt to play the spy, but Shields permits her to escape. He is about to be court-martialed when she returns and makes amends for her wrong doing, bringing the play to a happy ending.

Comedy is more in evidence than seriousness throughout the piece, and the many amusing scenes were played in a spirit which was very refreshing.

Mr. Royle played Captain Shields, or as he is called by Miss Bugg, "Captain Impudence." It is a devil-may-care sort of character, and was played by Mr. Royle perfectly. His enunciation is clear cut and distinct, and he understands how to make his best lines tell in exactly the way he intended them to.

McKee Rankin played Major Hannibal Bugg, U. S. N., in a bluff, hearty way. He was particularly successful in the scene with Mrs. Trigg, admirably played by Amelia Bingham.

Ellen Burg Edson made a distinct and emphatic hit as Lucretia Bugg. Samuel Edwards won the hearts of the gods by his very clever portrayal of an old negro. Robert Paton Gibbs introduced the genuine Mexican dialect and was very effective in the dramatic scenes.

Selena Fetter Royle was superb as Jovita, and won the sympathy of the audience from the start.

The mounting was excellent and the play ran without a hitch, owing to the watchful care of Frederick Bryton, who staged it.

Captain Impudence ought to enjoy a long and successful run.

Bijou.—Courtied Into Court.

Farce-comedy in three acts by John J. McNally. Produced Dec. 29.

Dottie Dimple	May Irwin
Worthington Best, Jr.	John C. Rice
Worthington Best, Sr.	Raymond Hitchcock
Mrs. Worthington Best, Sr.	Clara Palmer
Helen Best	Hattie Williams
Miss Noctodi	Ada Lewis
General Baron Vladimir Vladistoff	G. W. Barnum
Judge Jeremiah Geaghan	Joseph M. Sparks
Pop Dooly	Jacques Kruger
Sylvia Roscoe	Sally Cohen
Mortimer Morton	Robert Carter
Gertie	Etta Gilroy
Hal Ford	Charles Church
Mollie Mavour	Margery Teal
Della Carte	Mabel Power
Stella Argent	Belle Steele
Estelle Calbee	Maud Gray

The reception that was May Irwin's last week, when she brought to town John J. McNally's newest farce-comedy, might well have tickled the heart of any quiescent potentate, and Miss Irwin, with her infectious good humor and her all-conquering smile, has proved herself a veritable queen-of-hearts.

Mr. McNally's latest play, *Courtied Into Court*, is of the same patter as his earlier efforts, and quite as light, irresponsible, and thoroughly diverting. It recites the experiences of Dottie Dimple, a popular actress, who reads, against the wishes of her parents, one Worthington Best, Jr., and the young couple take apartments adjoining those of the old folk. The senior Mr. Best succumbs to the charms of his daughter-in-law, and opposes the malicious tactics of his wife. The spirit of discord thus engendered results in a lovers' quarrel between the newly married ones, and a suit for divorce is instituted by the actress. In court, judge and jury unite in demonstrations of adoration for the fair plaintiff, the success of whose case is absolutely assured when she realizes that she truly loves the defendant and would not for worlds be parted from him. But the judge, on the lookout for his own matrimonial chances, will not hear of a withdrawal of the case, and the divorce is granted. Then the plaintiff and the defendant announce that they will marry again, the Bests, Sr., advance reconciliation, and the world goes on as it went before.

A merry crew of subsidiary characters adds to the general jollity, and the slim plot is decorated by an unceasing volley of really clever repartee and badinage. As the favorite actress May Irwin is perfectly at home, and her beaming presence leaves not even standing room for dull care nor for grim despondency. In the first act Mr. McNally has provided no end of bright dialogue, and this as spoken by Miss Irwin would bring laughter to the lips of a galley slave. An effervescent, ebullient, irresponsible fountain of good nature, May Irwin occupies a unique position among the women of the stage. Scholars have remarked that the fair sex often displays wit, seldom humor, but Miss Irwin radiates both, acquires merriment and pervades every heart with the cheery spell of her own sunny temperament. Miss Irwin sings a new song, "Crazy Dan," and several others that have been heard before, none of which has the ring of her former successes, and she wears sundry stunning gowns that become her exceedingly well.

John C. Rice has a congenial part just like himself; Joseph M. Sparks is very amusing as an impressionable Irish magistrate; Jacques Kruger provides a capital character sketch as a tipping old stage-doorkeeper; Raymond Hitchcock infuses new life into a conventional paternal role, and Clara Palmer makes an effective model of propriety. Sally Cohen and Etta Gilroy are dainty as pert maidens, and George W. Barnum, with one of his wonderful make-ups, gets much out of the part of an impetuous foreigner. Ada Lewis plays a German dancer with an unknown dialect, and apparent uncertainty.

The smaller roles are capably filled, the chorus singing is excellent, and the play is beautifully mounted.

People's.—The Fatal City.

Melodrama in three acts, by James R. Garey. Produced Jan. 4.

Robert Nelson	George C. Boniface
James Morton	George M. Kidder
Paul Coudert	George A. D. Johnson
Alexander Wilson	George R. Sprague
William Locke	Charles Charters
John Strong	Richard Quilter
David Arkell	Henry C. Lewis
Drummond	Len Hall
Deputy Sheriff Grayson	John Hyams
Archibald Stanford	John Kirkman
Henry Myers	William Ross
Nicholas Stephenson	James R. Garey
Court Officer	M. Wright
Tommy	Little Trivie Morrison
Minnie	Baby Beatrice
Jennie Nelson	Frances Gale
Madeline Morton	Lillian Harper
Madeline Warden	Adelaide Fitz Allan

The Fatal City, a new melodrama, by James R. Garey, was produced at the People's Theatre last night. The first act shows the model town of Eureka, a cooperative community founded by Robert Nelson. Paul Coudert, the superintendent of Eureka, who has anarchistic

tendencies, has married Jennie Nelson secretly but falls in love with the beautiful Madeline Warden, a foreign emissary of anarchy. Paul and Madeline arrange to displace Eureka and hand it over apparently to Alexander Wilson, the trust king, who has become enamored of Madeline, with the hidden purpose of developing the model town eventually into the first anarchistic city of the world.

The second act shows Eureka in the hands of the trust king, whose methods superinduce a strike. In the meantime Madeline, through her wiles, has secured from Wilson a deed of gift of \$50,000 worth of Eureka stock to gain possession at his death. Paul decides that event must not be delayed, and causes the anarchists to invade the strikers' violence resulting in Wilson's death, which is turned by Paul into an accusation against Nelson of murder.

The third act brings to the fore the effective results of Reporter Locke's investigations, and Madeline learns that Paul and another have conspired to rob the anarchistic group and fly to South America. A secret meeting of the "Red" is called. Paul and his co-conspirator are found guilty of treason and condemned to die by means of an infernal machine. Paul escapes, but is wounded and arrested. Madeline sees him and kills him, because he intends turning State's evidence. The play ends in Madeline's death.

On the whole, the play is interesting and well constructed, and, if the enthusiasm of the first audience is any criterion, the production is a success. The humor is clear and wholesome, the situations are well worked up, the dialogue is condensed, and the scenic pictures are excellent.

The company is even better than the play, and its excellent work undoubtedly contributed in no small degree to the success of the performance. All the members seem especially suited to their parts, and thanks to the excellent drilling they appeared to have received the performance proceeded without the slightest hitch.

Of the men, George C. Boniface received a warm welcome from the audience and gave an excellent characterization of the part of Robert Nelson. George M. Kidder as the burgess also did good work and appeared to be equally popular with the audience. But the greatest favorite of all was Charles Charters, who made his part of the reporter the most interesting in the play. George R. Sprague as the trust king, George A. D. Johnson as the superintendent and Henry C. Lewis as the adventurer, all did excellent work.

Of the women, the most important role is assumed by Adelaide Fitz Allan, who, as the Red Queen, gives an impersonation that proves her to be an artist of far more than ordinary ability. Lillian Harper as Madeline Morton was also clever and in conjunction with Richard Quilter, who impersonates a foreman, was responsible for most of the comedy. Frances Gale is another clever young woman, and as Jennie Nelson she aroused the sympathies of the audience.

A number of clever children take part in the first act, prominent among whom are Trixie Morrison and Baby Beatrice.

Wallack's.—Kismet.

Comic Opera in two acts. Book by Richard F. Carroll. Music by Gustave A. Kerker. Revised Jan. 4.

Kismet	Camille d'Arville
Chindrella	William Steiger
Dah de Lyon	William Hinch
Ovah	Henry Leon
Sun	Gerald Groves
So Jah	Lillian Cooley
The Muzum	Fred A. Tracey
A Job	Julian Horton
B-jackers	Charles Randolph
Albinth	Belle Bucklin
Ramondessa	Rosa Leighton
Pat-mah	Crisis Carlysle
Lazell	Nellie Parker
Kondje Gal	Emma Levy
Pandemonia	Edith Atkinson
Lena	Grace Freeman
Haideez	Richard F. Carroll

At Wallack's Theatre last evening a large audience greeted *Kismet*, or *The Tangled Turks*, a comic opera, which was tried here sometime ago.

Through the efforts of the principals it is likely to achieve fair success. The dialogue is rather flat, although somewhat better than when it was produced before. Mr. Kerker's music is light and pleasing to the ear. Miss d'Arville's songs in particular receiving great applause.

Richard F. Carroll is very amusing in the part of Haideez. Miss d'Arville was in good voice last night and received many flowers. Henry Leon was a handsome Moor, and Belle Bucklin and William Steiger did what they had to do well.

Garden.—The Gay Parisians.

The Gay Parisians, which enjoyed a long run at Hoyt's Theatre last season, and has since met with substantial success on the road, was presented in a most entertaining manner at the Garden Theatre last evening.

There has been but one important change in the cast, Sadie Martinot having been specially engaged for the role of the flirtatious wife. The cast still includes W. J. Ferguson, James D. Barrows, Charles B. Wells, W. R. Shirley, and Mrs. E. J. Phillips.

The Gay Parisians will only remain at the Garden for the current week, as Henry Miller will make his metropolitan debut as a star at this house next Monday night.

Grand Opera House.—In Old Kentucky.

Jacob Litt's company in the popular play, *In Old Kentucky*, opened a week's engagement at the Grand Opera House last night before a good audience. Laura Burt, who has won unusual favor in the past, appears as Madge Brerly, and Frank Dayton is the Frank Layson. The cast includes also Burt G. Clark, George R. Caine, Pierce Kingsley, Charles K. French, Robert Bibbo, J. W. Brister, Burt Grant, May White Hall, and Nita Sykes, in the well known parts of the play, which is as effective, from all appearances, as it was on its original production.

Star.—Fallen Among Thieves.

Fallen Among Thieves, a melodrama in four acts by Frank Harvey, was presented at the Star Theatre on Monday night and drew a very large and highly enthusiastic audience.

Although the play is of the conventional order, appealing strongly to the gallery gods, the story is well told, interesting throughout and has a strong heart interest. Curtain calls were many at the final of the third act.

The story deals with the love of the heroine, Hester Dearing, for a gambler, Jim Burridge, her midnight elopement, decoying to the gambling hell and her subsequent awakening to the perils that surround her. A thrilling scene—and the play is full of thrills—is at the close of the third act, when Tense dives from High Bridge to the rescue of Hester, who has been thrown into a river of real water.

Lillian Buckingham as the heroine, Hester Dearing, gives a sympathetic and thoughtful impersonation. Annie Barclay gives her usual

clever performance, and is seen to advantage in the role of the gambling-house keeper, Conno. Sadie Connolly is funny as Maggie Cogan.

George W. Frederick is an easy and graceful villain, Jim Burridge, playing the part with rare judgment, avoiding the many opportunities offered to overact. Frank Lyman is a convincing Robert Langdon, while Ed. Sandford is clever in low comedy as Chris Spitzmire. George W. Walters, Randolph Murray, and Kate Weston prove capable in their respective roles.

Murray Hill.—The Rising Generation.

William Barry, supported by Lydia Barry and a well adapted company, opened a week's engagement last night at the Murray Hill Theatre in his latest version of *The Rising Generation*. William Gil's Irish comedy. The audience received the play highly. The company includes James H. Manning, Samuel M. Forrest, Charles H. McFadden, Charles Barry, Paul Barnes, James Cherry, Fom Farrar, Frank Fordham, James Cavanaugh, Edith Corby, Marie King, Annie Driver, Elsie Lower, and Elsie Conway.

At Other Houses.

FOURTEENTH STREET.—The one hundredth performance of *The Cherry Pickers* was celebrated last evening by the distribution of appropriate souvenirs.

GARRICK.—The one hundredth performance of *Secret Service* is due next Monday evening, when silver bouquets will be given away to the audience.

ACADEMY.—Two Little Vagrants will end its Metropolitan run on Jan. 21.

EMPIRE.—Under the Red Robe seems to have fair prospects of remaining at the Empire for the rest of the season.

CASINO.—An American Beauty, with Lillian Russell as a realistic personification of the titular role, is drawing crowded houses.

DALY'S.—The Gaiety and Much Ado About Nothing are presented on alternate nights, and both attractions are drawing most excellently well.

OLYMPIA.—Dorcas has proved a drawing card, and opened its second week last evening.

LYCEUM.—The White Flower, a one-act play by Minnie Madden Fiske, precedes the performance of *The Late Mr. Castello*. Mr. Morris and Mr. Gottschalk are seen in it in the parts originated by them when the play was produced by the late Rosina Vokes under the title of *The Rose*.

HERALD SQUARE.—The Girl From Paris continues in popular vogue, and consequently box office prosperity prevails. The fiftieth performance will be given on Jan. 18.

BROADWAY.—Shamus O'Brien, an Irish opera sung by Irishmen, will receive its first American production at this house this (Tuesday) evening.

HARLEM OPERA HOUSE.—Thoroughbred was enjoyed by a large audience last evening. Henry E. Dixey has resumed his part of John Rimple, and Fritz Williams has also returned to the cast to personate his former role of Hon. Blenkinsopp Carlingham.

COLUMBUS.—The Power of the Press proved a potent attraction at the Columbus Theatre last evening, and its thrilling climaxes and picturesque scenic effects were enthusiastically applauded by a large audience.

SAVOY.—On account of the success of *Society Shadows*, the production of *Equality* has been indefinitely postponed.

IRVING PLACE.—Der Rabenvater, the play from which *His Absent Boy* was adapted, was presented to a crowded house at the Irving Place Theatre on New Year's Eve. The cast included Frau Schluter, Fraulein Braga, Herr Haenseler, and Herr Rensch, and other capable members of Manager Connel's stock company. The performance made such a hit that the play will be presented until further notice.

BROOKLYN THEATRES.

Montauk.—A Fool of Fortune.

William H. Crane, whose annual engagement in this section of the Greater New York has for many seasons been an event looked forward to with pleasurable anticipation, was seen here last night for the first time in Martha Morton's *A Fool of Fortune*. Rarely has Mr. Crane had opportunities equal to those offered in his impersonation of Eliza Cunningham for the exhibition of his ripened art and experience. It is a strikingly lifelike realization of a type of character familiar to almost all who have had any acquaintance with those who gather about the Wall Street "ticker." Since this sterling actor was last seen here his company has undergone considerable change, quite a number of new faces being noticeable. Among the most prominent are those of Elsie Shannon and F. F. Mackay, who have seldom appeared to better advantage than in their present respective roles. The whole performance was not only most interesting, but charming for its smoothness. The sale of seats for the week is large, and gives every indication that this engagement will be played to the capacity of the house, where next week Sue is to be given for the second time this theatrical year.

Park.—Richard Mansfield.

After an entire season's absence in consequence of his dangerous and prolonged illness last Winter, this ripe scholar and finished player made his reappearance here last evening before an audience that filled every nook and corner of the theatre. A Parisian Romance was the play, and it is needless to state that Mr. Mansfield's Baron Chevalier, admittedly one of the greatest character studies of our generation, was received with the same rapt attention that it invariably commands. Beau Brummel will be done Wednesday night and Saturday afternoon. Tuesday and Thursday are given up to *The Merchant of Venice*, and Friday will be devoted to *Richard III*. Shylock and Richard are novelties here so far as Mr. Mansfield's conception of them is concerned. The inevitable Saturday night selection of *Dr. Jekyll and Mr. Hyde* is again in order, and will bring his stay to a brilliant close. It will not be gained that the management have a surprise in store here, when the announced underline for next week reads *A Florida Enchantment*.

Columbia.—Brian Boru.

Direct from its run of eighty-one performances at the Broadway Theatre, Stange and Edwards's Celtic opera was transferred here on Monday, where, as rendered by the Whitney Opera company, it bids fair to attain a success, both artistic and pecuniary, almost equal to those scored on this same stage earlier in the season by *De Wolf Hopper* and Francis Wilson. Stanislav Woff and Julian Edwards are well known here only from their pleasing friend Fritz, their later work, *The Goddess of Truth*, never having been presented locally. The current production, in scope and style, is much like *Rob Roy*, the motif being Irish instead of

Scotch. With but few exceptions the production is identical with that of New York. Richard Carroll is replaced by Jefferson de Angello, whose brogue yet continues to be a thing of wonderment; otherwise, the cast is practically intact. On Jan. 11 *The Sporting Duchess*, with Mrs. John Drew in lieu of Agnes Booth, will constitute the bill here.

Amphion.—Under the Polar Star.

Under the Polar Star was seen for the first time on a Brooklyn stage at the Amphion Theatre on Monday night, and attracted an audience of good proportions. It is a spectacular melodrama, and owes its success largely to the lavishness of its effects and stage settings. The cast has been changed materially since its original production. W. S. Hart is playing the part essayed by Francis Carlyle, and gives a creditable performance. F. A. Thompson is now seen in Charles Kent's role, Silas Rodman, and proves efficient. Bert Tucman gives an earnest and conscientious impersonation of the Equilibrium guide, Alexy, the character in which W. H. Thompson proved so successful. George Wemels, Cuyler Hastings, Felix Haney, and Grace Henderson continue in their old roles, and duplicate the previous favorable impressions made in their respective parts. Madeline Lack appears in the role of Maggie Brown. Chinnis Padden, with Charles H. Hopper in the title role, will be here next week.

Gaiety.—A Good Thing.

Peter F. Dalley and *A Good Thing* moved over to the Gaiety on Monday and were greeted by an enthusiastic audience. Flora Irwin is Mr. Dalley's principal support and her clever work is effective. James T. Kelly and William Barry, Jr., prove very amusing in their respective roles. Evans and Hony in *A Parlor Match* will follow.

Notes.

The spectacular *Superba* delighted a large audience at the Grand Opera House with its glitter, pagentry, and pantomime.

The fame of Hogan's Alley proved to be a strong magnet in drawing out a crowd to watch Gilmore and Leonard's company at the Bijou Theatre.

Helene Mora, Johnnie Wild, and an array of vaudeville specialists of like calibre performed to large business at Hyde and Behman's, afternoon and evening.

The Star Theatre, as usual, turned away people twice on Monday, the programme offered being straight variety especially selected by the home management.

The Lee Avenue Academy, which was announced to open last night under management of Frederick Thomas with *The Black Hussar*, bears a placard stating the opening has been postponed until Thursday evening.

NEW MEMBERS FOR THE ACTORS' SOCIETY.

The regular monthly meeting of the Board of Directors of the Actors' Society of America was held yesterday at rooms of the organization in this city. The following new members were admitted:

Antonio Pastor, Roland Reed, Henry Clay Barnabee, George W. Wilson, James Burrows, Robert Drout, D. H. Markins, Ben T. Ringgold, James E. White, Joseph Murphy, John Sturgeon, Jay C. Taylor, Charles H. Stewart, W. J. Constantine, Frank L. Sylvester, John S. Martin, Theo. Burkhardt, Hudson Lister, Ed. Sanford, James P. Lee, Charles E. Busell, Percy Fleming Norton, Henry R. Dalton, Cecil Magnus, Taylor Granville, Meredith Perry, Leon John Vincent, Francis Nelson, Samuel Reed, Alexander Kearney, Joseph Desberger, A. A. Andrus, Agnes Herndon Andrus, Mrs. Isabel Waldron, Mrs. Charles Peters, M. S. Owen Marlowe, Minnie Madden-Fiske, Ethel Barrymore, Lucette Sasseford, Rachel Sterling, Adelaide Finschett, Sheila Ross, Elliot Samsling, Willie Liston, Louise Wakelee Elliot, Virginia Ross Connolly, Lillian Dix and Sadie Connolly.

A most encouraging financial report was made, of which an interesting feature was the fact that for dues from Sept. 1 to Jan. 1, out of 1160 members, only 230 were delinquent.

THE CLOSING OF VAN BIENE'S TOUR.

The American tour of Auguste Van Biene in *The Broken Melody* came to an end at Philadelphia on Saturday night. Manager T. Henry French, who imported the actor-musician and his company, said to a MIRROR representative last night:

"The condition of last week's business was such that I went to Mr. Van Biene on Friday and asked him to name a sum for which he would release me from our contract, which was originally made for but eight weeks, at the expiration of which it was continued at my option. He mentioned a certain sum, which I promptly accepted, paying him part on the spot and the rest a few hours later, and for which I hold his receipt."

"I brought the company to New York, and I shall pay their passages back to England, along with the royalties and all other obligations. *The Broken Melody* was an artistic success, drawing only the best of people in every city played, and yet it did not attract enough of them to warrant the continuance of an agreement which I was privileged to end."

CONCERNING A LADY OF QUALITY.

Referring to the arrangements made for the production by Daniel and Charles Frohman of Mrs. Frances Hodgson Burnett's play, *A Lady of Quality*, Daniel Frohman said yesterday: "The rumors of a disagreement in the matter are untrue. Mrs. Burnett and I differed as to the actress who should assume the role of Clarinda Wildairs, a part worthy of the pen of Sardou, the authoress having apparently bound herself to Eleanor Calhoun, an American born actress in England, and I deeming Olga Netherland the player best fitted for the task. But Miss Calhoun may yet prove fully equal to the work, and I have no doubt that perfectly satisfactory arrangements will be made."

THE BOGUS WOODS CAUGHT AT LAST.

The person who has victimized many theatrical and hotel men in different localities by announcing himself as "Dave Woods, agent for Frohman's Gloriana company," was captured at New Orleans last week, and doomed for a certain time to durance vile.

A telegram, telling of his arrival, came to Charles Frohman's offices, and Booking Agent Julius Cahn took the matter in hand.

New Orleans theatre men were notified to proceed with cautious determination, and then came, last Wednesday, the cheerful information that the dangerous character had been apprehended, and was awaiting a sentence of from thirty to sixty days.

WILLARD TO RETURN.

E. S. Willard has decided to return to this country next season, and is already booking time in the principal cities.

REFLECTIONS.

The Minnie Madden Fiske company were to have played last Saturday night in the Opera House at Tenafly, but a heavy storm flooded the theatre, and no performance could be given. Mrs. Fiske appeared in Memphis last (Monday) night.

Although Ed Rowland has contradicted the report that the second Bowery Girl company would close the season early this month, *The Mirror* has since seen a letter written by Mr. Rowland in which he announced that the closing would take place as previously published.

Elsie De Wolfe on New Year's night held a reception at her home. Among the guests were Branton S. Ives, Madame Thio, Mr. and Mrs. Cooper Hewitt, May Irwin, Mr. and Mrs. Stanford White, and Mrs. Maurice Grau.

Professor Day, hypnotist, closed his season at Elizabeth, N. J., Dec. 19. He is now residing at his home in Glens Falls, N. Y. All Western dates have been canceled.

Bert Conte and Nick Long, in *The Other Man's Wife*, temporarily closed season on Saturday, owing to indifferent bookings for a period immediately following New Year, but will resume and play return Southern dates, opening in New Orleans on Feb. 26. All salaries and other expenses have been paid by Conte and Long.

William H. Post and Marion Giroux were married by the Rev. Dr. Houghton at the Little Church Around the Corner, last Thursday. Mary J. McCleary was the bridesmaid and R. A. Roberts best man.

The ashes of Kate Field's body, enclosed in a copper urn, were brought last week from San Francisco to Chicago by General Charles H. Taylor of the Boston *Globe*, who delivered them to H. H. Kohlssat of the Chicago *Times Herald*, for interment in the cemetery at Mount Auburn, N. Y.

Frank Murray last week joined the Della Fox Opera company as business manager. Miss Fox's season, under the direction of Manager S. T. King, has been unusually prosperous since the election. J. B. Phelps, who has been in advance of the company all the season, has been made the treasurer of the company. Miss Fox will not be seen in New York until next September, when she will make a new production.

Robert E. Golden has resumed his work on the Richmond, Va., newspapers, having closed as press agent for Emily Sanchez at Lexington, Ky., Dec. 25.

Fitz and Webster have enjoyed a prosperous season. Mr. Fitz, who weighs 324 pounds, rides his bicycle every day, regardless of snow or cold.

Dr. M. Campbell, proprietor of the Capitol Square Theatre, Detroit, writes that he believes his play, in the name of the Casar, was pirated recently in Brooklyn, and he is investigating.

Charles Dickson has secured the rights to a musical comedy that has met with success in Germany, entitled *A Sham Battle*. The book is by Uather, who wrote the book of *Don Cesar de Bazan*, and who is also the author of the successful farce, *Papa Nitche*, lately produced at the Irving Place Theatre. The music is by Max Gabriel, conductor at Koster and Bial's. The comedy is based on German military life, and affords splendid opportunities for scenic display, costuming, and martial effects.

An incident fire at the Thalia Theatre in the Bowery was extinguished in time to avert danger or panic on Dec. 28.

TONY PASTOR JOINS THE A. O. C. F.

The meeting at the Actors' Order of Friendship rooms on Sunday afternoon was of unusual interest. Among other important events was the initiation of Tony Pastor, who was elected to membership at the preceding meeting.

OBITUARY.

Mrs. William A. Brady, wife of the prominent manager, died on Dec. 31, after a brief illness, at her home in West One Hundred and Twenty-third Street, New York city, aged twenty-nine years. Mrs. Brady, whose maiden name was Marie Rose René, was the daughter of Jacques and Julie René, of Paris, where she was born, coming to this country when but two years of age. As Marie René she was well-known to the stage, first appearing as a transformation dancer, and being regarded as one of the best and most beautiful artists upon the vaudeville stage of a decade ago. Mr. Brady met Miss René in the West, when first he turned his eyes toward the East that had for him a career so memorable, and they were married nine years ago. Mrs. Brady, although recognized as a dancer, had never spoken a line upon the boards until one night when she was suddenly called upon to play *Ustane* in her husband's dramatization of *She*. So marked was the ability displayed upon this occasion, and afterwards in Mr. Brady's Western repertoire company that the actor-manager placed her in the part of Rose Edgerton in his revival of *After Dark*, and then for a season in the title-role of *She*, wherein her great beauty and rare talent won for her unstinted praise. Mrs. Brady also originated the part of Amina, the Arab girl, in *An Irish Arab*, and successfully replaced Carrie Turner as *Acte* in *Hero*, which was produced with a memorable cast at Niblo's Garden in 1890. Upon the birth of her first child, in 1891, she retired to domestic life, and whether as wife, mother, or actress has won and retained the loving esteem of everyone who knew her. Mr. Brady looked to her as his greatest help and best adviser, and the house wherein she passed away, as well as a Summer home at Ashbury Park, were made beautiful by her loving hands and untiring care. Mr. Brady, who is completely overcome by his irreparable loss, has received more than a thousand messages of condolence. Mrs. Brady leaves two children, Alice, and William A. Jr., aged five and three years respectively. The funeral was held from the Church of St. Thomas the Apostle at 118th Street and St. Nicholas Avenue, on Saturday at 10:30, where a solemn requiem mass was sung by the Rev. Father Keegan and his assistants. The floral offerings were many and beautiful. The interment was at Calvary Cemetery.

Myra Corrigan, wife of Emmet Corrigan, killed herself at her home in this city, Dec. 29, by swallowing carbolic acid. Mr. and Mrs. Corrigan conducted an unsuccessful starring tour last Autumn, and repeated failures to secure engagement had driven the young woman to despondency. She seemed more cheerful on the day mentioned, but just before supper drank the poison in her husband's presence. Every effort by physicians was unavailing and the young woman died in great pain.

Thomas Batley, father of the Brothers Detroit, died in Sunderland, England, on Nov. 18, aged 72.

Lansing W. Bancker, in former years one of the best-known clowns in this country, died at the Philadelphia Hospital (Alms-house) Dec. 28, aged seventy-five years. He was stricken with paralysis. Dan Rice and he enjoyed the distinction of being the most popular clowns of the days before the war.

John McCale, a member of the well-known sketch team, the American Macs, has died at Findlay, O.

McFadden's Row of Flats.

McFadden's Row of Flats, by E. W. Townsend and R. F. Outcault, the authors of the Yellow Kid of Hogan's Alley fame, will take to the road under the direction of Gus Hill. A large company of star performers has been engaged, special and elaborate scenery is being painted, and the costumes are said to be very handsome. Mr. Hill will spare no expense in the production. The title is fully protected by the New York Journal, the authors, and Mr. Hill. Vanly Fair, New York Stars, Gus Hill's Novelties, The Black Cat, and Gay Masqueraders are some of the other attractions which Mr. Hill will manage the coming season.



(MARIANI WINE)
THE IDEAL FRENCH TONIC.

"In truth, Vin Mariani is of such excellent quality, it is perfect, gives health, drives away the blues."

Victorien Sardou.

At Druggists and Fancy Grocers. Avoid Substitutions.

Best form, if this proper to our readers.

Descriptive Book, Portraits and Autographs of Celebrities.

MARIANI & CO.

Paris, 11 Boulevard des Capucines. NEW YORK, 150 N. Y. Lane, 222 Broadway.

LANCASTER, PA.

THE BIJOU

New opera house, well equipped, seating capacity, 400. Lighted with electricity, located in centre of city. First-class attractions wanted. Address

WM. C. FRILEY, Manager.

Having retired from

"A FLORIDA ENCHANTMENT"

I am

AT LIBERTY

Manager, Business Manager, Treasurer

(High-class attraction).

J. M. WARD

Care This Mission.

BUFFALO, N. Y.

THE NIAGARA HOTEL.

Corner Porter Avenue and Seventh Street.

Guaranteed to be the most quiet, comfortable and satisfactory hotel for theatrical people in ANY CITY.

Patronized by Irving, Miss Terry, Rhos, John Hare, Gillette, Sothern, Frank Daniels, and many others.

Special rates to the profession.

Address

C. J. SPAULDING, Mgr.

FOR SALE OR TO RENT

To Responsible Parties, the Magnificent

HERRMANN CARS.

Ready for immediate use. For particulars address

ADELAIDE HERRMANN, 248 W. 73d St., New York.

WANTED TO LEASE. First-class Theatre, near New York preferred. Give full particulars or no notice taken.

JOS. CREAMER.

MIRROR Office.

Victor De Lacey

Address Waite Comic Opera Company.

MODEL MINSTRELSY.

The Primrose and West Minstrel company are among the strong attractions that always make money, no matter how much other companies suffer from hard times and poor business. They have been playing nearly everywhere this season to the capacity of the theatres that were fortunate enough to have secured them as an attraction. The number of minstrel companies has greatly decreased during the past decade, but the Primrose and West company has remained in the front rank of such organizations, and its record from season to season has been one of uninterrupted prosperity. The cause of this exceptional record is due to their wide-awake artistic and business methods. While other organizations have been satisfied to jog along on old lines, Primrose and West have made it a practice to introduce new ideas and novel specialties in their performance from year to year. They have also endeavored to make their supporting company larger, stronger and more attractive for each succeeding season. Their policy has been to maintain the old and genuine type of minstrelsy as a basis of their entertainment, while adding to its charm by mingling and contrasting with it the best elements of the more modern and up-to-date features of this form of theatrical amusement.

CUBA'S VOW.

Cuba's Vow is the title of the latest play dealing with the strife on that unhappy island. George Kennington and A. Del Tryon will direct the tour, and will mount the play on an elaborate scale, the production being a spectacular one. Scenery will be furnished by several prominent artists. The American Theatrical Exchange are doing the booking.

DECEASED.

CALLAHAN-INGRAM.—Joseph Callahan and Beatrice Ingram, in Louisville, Ky., on Jan. 1.

LEWIS-REYNOLDS.—Stanley De Lewis and Carrie Reynolds, at Olean, N. Y., on Dec. 18.

POST-GIRoux.—William H. Post and Marion Giroux, at New York city, on Dec. 31.

SILLS-HERSCHBERG.—Francis W. Sils and Flora Ethel Herschberg, at Montreal, Canada, on July 7, 1896.

WEBER-FRIEDMANN.—Joseph M. Weber and Lillian Friedmann, by the Rev. Dr. Mendez, in New York city, on Sunday, Jan. 3.

Died.

BANCKER.—Lansing W. Bancker, at Philadelphia, on Dec. 19, aged 75 years.

BATLEY.—Thomas Batley, in Sunderland, England, on Nov. 18.

BRADY.—Mrs. William A. Brady (Marie René), at New York city, on Dec. 31, aged 29 years.

CORRIGAN.—Myra Corrigan, at New York city, on Dec. 29, of carbolic acid poisoning, aged 29 years.

MORGAN.—Selle Morgan, at Cincinnati, O., on Jan. 8.

MCCALE.—John McCale, at Findlay, O.

DATES AHEAD.

Managers and Agents of traveling companies and correspondence are notified that this department is published on Friday. To insure publication in the subsequent issue, dates must be mailed to us at least on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.; Buffalo, N. Y., Jan. 4-9; Rochester 11-13, Syracuse 14-16, New York 17-19, 20-22, 23-25, 26-28, 29-31, 32-34, 35-37, 38-40, 41-43, 44-46, 47-49, 50-52, 53-55, 56-58, 59-61, 62-64, 65-67, 68-70, 71-73, 74-76, 77-79, 80-82, 83-85, 86-88, 89-91, 92-94, 95-97, 98-100, 101-103, 104-106, 107-109, 110-112, 113-115, 116-118, 119-121, 122-124, 125-127, 128-130, 131-133, 134-136, 137-139, 140-142, 143-145, 146-148, 149-151, 152-154, 155-157, 158-160, 161-163, 164-166, 167-169, 170-172, 173-175, 176-178, 179-181, 182-184, 185-187, 188-190, 191-193, 194-196, 197-199, 200-202, 203-205, 206-208, 209-211, 212-214, 215-217, 218-220, 221-223, 224-226, 227-229, 230-232, 233-235, 236-238, 239-241, 242-244, 245-247, 248-250, 251-253, 254-256, 257-259, 260-262, 263-265, 266-268, 269-271, 272-274, 275-277, 278-280, 281-283, 284-286, 287-289, 290-292, 293-295, 296-298, 299-301, 302-304, 305-307, 308-310, 311-313, 314-316, 317-319, 320-322, 323-325, 326-328, 329-331, 332-334, 335-337, 338-340, 341-343, 344-346, 347-349, 350-352, 353-355, 356-358, 359-361, 362-364, 365-367, 368-370, 371-373, 374-376, 377-379, 380-382, 383-385, 386-388, 389-391, 392-394, 395-397, 398-400, 401-403, 404-406, 407-409, 410-412, 413-415, 416-418, 419-421, 422-424, 425-427, 428-430, 431-433, 434-436, 437-439, 440-442, 443-445, 446-448, 449-451, 452-454, 455-457, 458-460, 461-463, 464-466, 467-469, 470-472, 473-475, 476-478, 479-481, 482-484, 485-487, 488-490, 491-493, 494-496, 497-499, 500-502, 503-505, 506-508, 509-511, 512-514, 515-517, 518-520, 521-523, 524-526, 527-529, 530-532, 533-535, 536-538, 539-541, 542-544, 545-547, 548-550, 551-553, 554-556, 557-559, 560-562, 563-565, 566-568, 569-571, 572-574, 575-577, 578-580, 581-583, 584-586, 587-589, 590-592, 593-595, 596-598, 599-601, 602-604, 605-607, 608-610, 611-613, 614-616, 617-619, 620-622, 623-625, 626-628, 629-631, 632-634, 635-637, 638-640, 641-643, 644-646, 647-649, 650-652, 653-655, 656-658, 659-661, 662-664, 665-667, 668-670, 671-673, 674-676, 677-679, 680-682, 683-685, 686-688, 689-691, 692-694, 695-697, 698-700, 701-703, 704-706, 707-709, 710-712, 713-715, 716-718, 719-721, 722-724, 725-727, 728-730, 731-733, 734-736, 737-739, 740-742, 743-745, 746-748, 749-751, 752-754, 755-757, 758-760, 761-763, 764-766, 767-769, 770-772, 773-775, 776-778, 779-781, 782-784, 785-787, 788-790, 791-793, 794-796, 797-799, 800-802, 803-805, 806-808, 809-811, 812-814, 815-817, 818-820, 821-823, 824-826, 827-829, 830-832, 833-835, 836-838, 839-841, 842-844, 845-847, 848-850, 851-853, 854-856, 857-859, 860-862, 863-865, 866-868, 869-871, 872-874, 875-877, 878-880, 881-883, 884-886, 887-889, 890-892, 893-895, 896-898, 899-901, 902-904, 905-907, 908-910, 911-913, 914-916, 917-919, 920-922, 923-925, 926-928, 929-931, 932-934, 935-937, 938-940, 941-943, 944-946, 947-949, 950-952, 953-955, 956-958, 959-961, 962-964, 965-967, 968-970, 971-973, 974-976, 977-979, 980-982, 983-985, 986-988, 989-991, 992-994, 995-997, 998-1000, 1001-1003, 1004-1006, 1007-1009, 1010-1012, 1013-1015, 1016-1018, 1019-1021, 1022-1024, 1025-1027, 1028-1030, 1031-1033, 1034-1036, 1037-1039, 1040-1042, 1043-1045, 1046-1048, 1049-1051, 1052-1054, 1055-1057, 1058-1060, 1061-1063, 1064-1066, 1067-1069, 1070-1072, 1073-1075, 1076-1078, 1079-1081, 1082-1084, 1085-1087, 1088-1090, 1091-1093, 1094-1096, 1097-1099, 1100-1102, 1103-1105, 1106-1108, 1109-1111, 1112-1114, 1115-1117, 1118-1120, 1121-1123, 1124-1126, 1127-1129, 1130-1132, 1133-1135, 1136-1138, 1139-1141, 1142-1144, 1145-1147, 1148-1150, 1151-1153, 1154-1156, 1157-1159, 1160-1162, 1163-1165, 1166-1168, 1169-1171, 1172-1174, 1175-1177, 1178-1180, 1181-1183, 1184-1186, 1187-1189, 1190-1192, 1193-1195, 1196-1198, 1199-1201, 1202-1204, 1205-1207, 1208-1210, 1211-1213, 1214-1216, 1217-1219, 1220-1222, 1223-1225, 1226-1228, 1229-1231, 1232-1234, 1235-1237, 1238-1240, 1241-1243, 1244-1246, 1247-1249, 1250-1252, 1253-1255, 1256-1258, 1259-1261, 1262-1264, 1265-1267, 1268-1270, 1271-1273, 1274-1276, 1277-1279, 1280-1282, 1283-1285, 1286-1288, 1289-1291, 1292-1294, 1295-1297, 1298-1300, 1301-1303, 1304-1306, 1307-1309, 1310-1312, 1313-1315, 1316-1318, 1319-1321, 1322-1324, 1325-1327, 1328-1330, 1331-1333, 1334-1336, 1337-1339, 1340-1342, 1343-1345, 1346-1348, 1349-1351, 1352-1354, 1355-1357, 1358-1360, 1361-1363, 1364-1366, 1367-1369, 1370-1372, 1373-1375, 1376-1378, 1379-1381, 1382-1384, 1385-1387, 1388-1390, 1391-1393, 1394-1396, 1397-1399, 1400-1402, 1403-1405, 1406-1408, 1409-1411, 1412-1414, 1415-1417, 1418-1420, 1421-1423, 1424-1426, 1427-1429, 1430-1432, 1433-1435, 1436-1438, 1439-1441, 1442-1444, 1445-1447, 1448-1450, 1451-1453, 1454-1456, 1457-1459, 1460-1462, 1463-1465, 1466-1468, 1469-1471, 1472-1474, 1475-1477, 1478-1480, 1481-1483, 1484-1486, 1487-1489, 1490-1492, 1493-1495, 1496-1498, 1499-1501, 1502-1504, 1505-1507, 1508-1510, 1511-1513, 1514-1516, 1517-1519, 1520-1522, 1523-1525, 1526-1528, 1529-1531, 1532-1534, 1535-1537, 1538-1540, 1541-1543, 1544-1546, 1547-1549, 1550-1552, 1553-1555, 1556-1558, 1559-1561, 1562-1564, 1565-1567, 1568-1570, 1571-1573, 1574-1576, 1577-1579, 1580-1582, 1583-1585, 1586-1588, 1589-1591, 1592-1594, 1595-1597, 1598-1600, 1601-1603, 1604-1606, 1607-1609, 1610-1612, 1613-1615, 1616-1618, 1619-1621, 1622-1624, 1625-1627, 1628-1630, 1631-1633, 1634-1636, 1637-1639, 1640-1642, 1643-1645, 1646-1648, 1649-1651, 1652-1654, 1655-1657, 1658-1660, 1661-1663, 1664-1666, 1667-1669, 1670-1672, 1673-1675, 1676-1678, 1679-1681, 1682-1684, 1685-1687, 1688-1690, 1691-1693, 1694-1696, 1697-1699, 1700-1702, 1703-1705, 1706-1708, 1709-1711, 1712-1714, 1715-1717, 1718-1720, 1721-1723, 1724-1726, 1727-1729, 1730-1732, 1733-1735, 1736-1738, 1739-1741, 1742-1744, 1745-1747, 1748-1750, 1751-1753, 1754-1756, 1757-1759, 1760-1762, 1763-1765, 1766-1768, 1769-1771, 1772-1774, 1775-1777, 1778-1780, 1781-1783, 1784-1786, 1787-1789, 1790-1792, 1793-1795, 1796-1798, 1799-1801, 1802-1804, 1805-1807, 1808-1810, 1811-1813, 1814-1816, 1817-1819, 1820-1822, 1823-1825, 1826-1828, 1829-1831, 1832-1834, 1835-1837, 1838-1840, 1841-1843, 1844-1846, 1847-1849, 1850-1852, 1853-1855, 1856-1858, 1859-1861, 1862-1864, 1865-1867, 1868-1870, 1871-1873, 1874-1876, 1877-1879, 1880-1882, 1883-1885, 1886-1888, 1889-1891, 1892-1894, 1895-1897, 1898-1900, 1901-1903, 1904-1906, 1907-1909, 1910-1912, 1913-1915, 1916-1918, 1919-1921, 1922-1924, 1925-1927, 1928-1930, 1931-1933, 1934-1936, 1937-1939, 1940-1942, 1943-1945, 1946-1948, 1949-1951, 1952-1954, 1955-1957, 1958-1960, 1961-1963, 1964-1966, 1967-1969, 1970-1972, 1973-1975, 1976-1978, 1979-1981, 1982-1984, 1985-1987, 1988-1990, 1991-1993, 1994-1996, 1997-1999, 2000-2002, 2003-2005, 2006-2008, 2009-2011, 2012-2014, 2015-2017, 2018-2020, 2021-2023, 2024-2026, 2027-2029, 2030-2032, 2033-2035, 2036-2038, 2039-2041, 2042-2044, 2045-2047, 2048-2050, 2051-2053, 2054-2056, 2057-2059, 2060-2062, 2063-2065, 2066-2068, 2069-2071, 2072-2074, 2075-2077, 2078-2080, 2081-2083, 2084-2086, 2087-2089, 2090-2092, 2093-2095, 2096-2098, 2099-2101, 2102-2104, 2105-2107, 2108-2110, 2111-2113, 2114-2116, 2117-2119, 2120-2122, 2123-2125, 2126-2128, 2129-2131, 2132-2134, 2135-2137, 2138-2140, 2141-2143, 2144-2146, 2147-2149, 2150-2152, 2153-2155, 2156-2158, 2159-2161, 2162-2164, 2165-2167, 2168-2170, 2171-2173, 2174-2176, 2177-2179, 2180-2182, 2183-2185, 2186-2188, 2189-2191, 2192-2194, 2195-2197, 2198-2200, 2201-2203, 2204-2206, 2207-2209, 2210-2212, 2213-2215, 2216-2218, 2219-2221, 2222-2224, 2225-2227, 2228-2230, 2231-2233, 2234-2236, 2237-2239, 2240-2242, 2243-2245, 2246-2248, 2249-2251, 2252-2254, 2255-2257, 2258-2260, 2261-2263, 2264-2266, 2267-2269, 2270-2272, 2273-2275, 2276-2278, 2279-2281, 2282-2284, 2285-2287, 2288-2290, 2291-2293, 2294-2296, 2297-2299, 2300-2302, 2303-2305, 2306-2308, 2309-2311, 2312-2314, 2315-2317, 2318-2320, 2321-2323, 2324-2326, 2327-2329, 2330-2332, 2333-2335, 2336-2338, 2339-2341, 2342-2344, 2345-2347, 2348-2350, 2351-2353, 2354-2356, 2357-2359, 2360-2362, 2363-2365, 2366-2368, 2369-2371, 2372-2374, 2375-2377, 2378-2380, 2381-2383, 2384-2386, 2387-2389, 2390-2392, 2393-2395, 2396-2398, 2399-2401, 2402-2404, 2405-2407, 2408-2410, 2411-2413, 2414-2416, 2417-2419, 2420-2422, 2423-2425, 2426-2428, 2429-2431, 2432-2434, 2435-2437, 2438-2440, 2441-2443, 2444-2446, 2447-2449, 2450-2452, 2453-2455, 2456-2458, 2459-2461, 2462-2464, 2465-2467, 2468-2470, 2471-2473, 2474-2476, 2477-2479, 2480-2482, 2483-2485, 2486-2488, 2489-2491, 2492-2494, 2495-2497, 2498-2500, 2501-2503, 2504-2506, 2507-2509, 2510-2512, 2513-2515, 2516-2518, 2519-2521, 2522-2524, 2525-2527, 2528-2530, 2531-2533, 2534-2536, 2537-2539, 2540-2542, 2543-2545, 2546-2548, 2549-2551, 2552-2554, 2555-2557, 2558-2560, 2561-2563, 2564-2566, 2567-2569, 2570-2572, 2573-2575, 2576-2578, 2579-2581, 2582-2584, 2585-2587, 2588-2590, 2591-2593, 2594-2596, 2597-2599, 2600-2602, 2603-2605, 2606-2608, 2609-2611, 2612-2614, 2615-2617, 2618-2620, 2621-2623, 2624-2626, 2627-2629, 2630-2632, 2633-2635, 2636-2638, 2639-2641, 2642-2644, 2645-2647, 2648-2650, 2651-2653, 2654-2656, 2657-2659, 2660-2662, 2663-2665, 2666-2668, 2669-2671, 2672-2674, 2675-2677, 2678-2680, 2681-2683, 2684-2686, 2687-2689, 2690-2692, 2693-2695, 2696-2698, 2699-2701, 2702-2704, 2705-2707, 2708-2710, 2711-2713, 2714-2716, 2717-2719, 2720-2722, 2723-2725, 2726-2728, 2729-2731, 2732-2734, 2735-2737, 2738-2740, 2741-2743, 2744-2746, 2747-2749, 2750-2752, 2753-2755, 2756-2758, 2759-2761, 2762-2764, 2765-2767, 2768-2770, 2771-2773, 2774-2776, 2777-2779, 2780-2782, 2783-2785, 2786-2788, 2789-2791, 2792-2794, 2795-2797, 2798-2800, 2801-2803, 2804-2806, 2807-2809, 2810-2812, 2813-2815, 2816-2818, 2819-2821, 2822-2824, 2825-2827, 2828-2830, 2831-2833, 2834-2836, 2837-2839, 2840-2842, 2843-2845, 2846-2848, 2849-2851, 2852-2854, 2855-2857, 2858-2860, 2861-2863, 2864-2866, 2867-2869, 2870-2872, 2873-2875, 2876-2878, 2879-2881, 2882-2884, 2885-2887, 2888-2890, 2891-2893, 2894-2896, 2897-2899, 2900-2902, 2903-2905, 2906-2908, 2909-2911, 2912-2914, 2915-2917, 2918-2920, 2921-2923, 2924-2926, 2927-2929, 2930-2932, 2933-2935, 2936-2938, 2939-2941, 2942-2944, 2945-2947, 2948-2950, 2951-2953, 2954-2956, 2957-2959, 2960-2962, 2963-2965, 2966-2968, 2969-2971, 2972-2974, 2975-2977, 2978-2980, 2981-2983, 2984-2986, 2987-2989, 2990-2992, 2993-2995, 2996-2998, 2999-3001, 3002-3004, 3005-3007, 3008-3010, 3011-3013, 3014-3016, 3017-3019, 3020-3022, 3023-3025, 3026-3028, 3029-3031, 3032-3034, 3035-3037, 3038-3040, 3041-3043, 3044-3046, 3047-3049, 3050-3052, 3053-3055, 3056-3058, 3059-3061, 3062-3064, 3065-3067, 3068-3070, 3071-3073, 3074-3076, 3077-3079, 3080-3082, 3083-3085, 3086-3088, 3089-3091, 3092-3094, 3095-3097, 3098-3100, 3101-3103, 3104-3106, 3107-3109, 3110-3112, 3113-3115, 3116-3118, 3119-3121, 3122-3124, 3125-3127, 3128-3130, 3131-3133, 3134-3136, 3137-3139, 3140-3142, 3143-3145, 3146-3148, 3149-3151, 3152-3154, 3155-3157, 3158-3160, 3161-3163, 3164-3166, 3167-3169, 3170-3172, 3173-3175, 3176-3178, 3179-3181, 3182-3184, 3185-3187, 3188-3190, 3191-3193, 3194-3196, 3197-3199, 3200-3202, 3203-3205, 3206-3208, 3209-3211, 3212-3214, 3215-3217, 3218-3220, 3221-3223, 3224-3226, 3227-3229, 3230-3232, 3233-3235, 3236-3238, 3239-3241, 3242-3244, 3245-3247, 3248-3250, 3251-3253, 3254-3256, 3257-3259, 3260-3262, 3263-3265, 3266-3268, 3269-3271, 3272-3274, 3275-3277, 3278-3280, 3281-3283, 3284-3286, 3287-3289, 3290-3292, 3293-3295, 3296-3298, 3299-3301, 3302-3304, 3305-3307, 3308-3310, 3311-3313, 3314-3316, 3317-3319, 3320-3322, 3323-3325, 3326-3328, 3329-3331, 3332-3334, 3335-3337, 3338-3340, 3341-3343, 3344-3346, 3347-3349, 3350-3352, 3353-3355, 3356-3358, 3359-3361, 3362-3364, 3365-3367, 3368-3370, 3371-3373, 3374-3376, 3377-3379, 3380-3382, 3383-3385, 3386-3388, 3389-3391, 3392-3394, 3395-3397, 3398-3400, 3401-3403, 3404-3406, 3407-3409, 3410-3412, 3413-3415, 3416-3418, 3419-3421, 3422-3424, 3425-3427, 3428-3430, 3431-3433, 3434-3436, 3437-3439, 3440-3442, 3443-3445, 3446-3448, 3449-3451, 3452-3454, 3455-3457, 3458-3460, 3461-3463, 3464-3466, 3467-3469, 3470-3472, 3473-3475, 3476-3478, 3479-3481, 3482-3484, 3485-3487, 3488-3490, 3491-3493, 3494-3

VAUDEVILLE STAGE

A BUSTLING AGENT.



ROBERT GRAU.

This is a picture of Robert Grau, the well-known booking agent, who makes a specialty of negotiating with legitimate stars for their appearance in the high class vaudeville houses. Mr. Grau has been very successful in this line, and points with pride to a long list of prominent performers who have secured good engagements in vaudeville at tremendous salaries.

Among the many stars who have transacted their business through Mr. Grau are Pauline Hall, John Mason and Marion Manola Mason, Johnstone Bennett and S. Miller Kent, Mr. and Mrs. Sidney Drew, Tim Murphy, McKee Rabin, William T. Carleton, Pruetie and Bell, Vernon Jarbeau, Mr. and Mrs. Charles Dickinson, Aubrey Boucault, Edmond Hayes and Emily Lytton, Mr. and Mrs. Charles T. Ellis, Arthur Proctor, and Jennie Dunn, Eben Plympton and Agnes Proctor, Richard Harlow, Signor Perugini, Annie Meyers, Hubert Wilke, Jennie Yeamans and others.

There is a constant demand in the high class vaudeville houses for novelty, and Mr. Grau is constantly on the look-out for new acts which he thinks will prove drawing cards. He is now carrying on negotiations with some of the most prominent stars in the profession, and is holding out terms to them which they will find it very hard to resist, no matter what prejudice they may have against the vaudeville.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Louise Beaudet continues her successful engagement, introducing new songs. Karina does her disrobing act, and sings. The other performers are James Thornton, comedian; Pearl Andrews, dialect mimic; the Whirlwind De Forests, dancers; Ed Latell, musical comedian; the Four Nelson Sisters, acrobats; Blocksom and Page, comic bar performers; Mlle. Flora, slack wire act; and Cora Routt and "Little Egypt" who appeared at the famous dinner at Sherry's.

On the roof there are The Sie Has-an Ben Ali Troupe, "Chuck" Connors and Annie Wilson, "uplers," the Bouffons, dancers; the Neapolitan Troupe and the bicycle polo teams.

Proctor's.

Mr. and Mrs. Sidney Drew in A Model Young Man head a bill which includes Ollie Torbett, the violinist, who makes her vaudeville debut; Wood and Shepard, musical comedians; the Brothers Horn, in a comic boxing bout; Herr Grahs and his baboon and donkey; Raymon Moore, tenor; Ando, Oume and little Allright, acrobats; Signor and Madame Borelli, operatic duetists; Tom Lewis and Charles Ernest, black face comedians; Ross Brothers, acrobats; Danny, Mann and Donna in "Uncle Tim's Visit," J. C. Stephens, comedian; West and Fowler, German comedy duo; and Charles and Jennie Stewart, sketch team.

Tony Pastor's.

Amelia Glover, the American dancer, heads a bill which includes Barnes and Sisson in their sketch, The Singer and the Maid; John and Nellie McCarthy, who have just returned from Europe with new songs; the Six Rinehart Sisters, singers and dancers; Maud Raymond, serio-comic; Van Leer and Barton, burlesquers; Billy Payne, musical comedian; Lord and Rowe, comedians; Byron and Blanch, sketch artists; the Three Renos, dancers; the Bernards, sketch team; Cross and Holden, in a new sketch; the Mirambo Trio, musical act; and Tony Pastor in new parodies.

Pleasure Palace.

The Luttemann Quintette of Swedish male singers make their vaudeville debut. The Brothers Webb, English musical clowns, make their American debut. The Hanlons continue in their aerial act, and the Six Gilsnerettis also appear. Others in the bill are McAvoy and May, entertainers; Dan Waldron, comedian; Poik and Kollins, California barjoists; Alexandra Martens, sharp-shooter; Dolly Theobald, soubrette; Stewart and Morton, sketch team; Georgia Howard, imitation of Anna Held; the Breen Duo, cartoonists; and Magdalene Churchill, descriptive singer.

Keith's Union Square.

Some big stars are here this week. Lydia Titus, comedienne, and the Russell Brothers, who make their first appearance here, are the stars. The others are Arthur and Jennie Dunn, in a sketch; Laura Clement, who makes her vaudeville debut; Jennie Villars, burlesquer; James and Marie Finney, swimming experts; Harry Howard's comic ponies; Lavender and Tomson, comedians; Harding and Ah Sid, acrobatic comedians; the Harrests, the Donizetti Quartette, Mlle. Olive, and the Musical Ravens.

Koster and Bial's.

Yvette Guilbert is nearing the end of her engagement, and sings new songs. The other performers

are the Orsini Troupe, five Parisian pantomimists; the Kronemann Brothers, eccentric gymnasts; Virginia Aragon, wire walker; Mlle. Carrie, musical act; the Three Sisters Merrillees, dancers; the Zedoras, aerial act; the Dunhams, acrobats; and Williams and Walker, "two real coons." The American Biograph remains.

Weber and Fields's Broadway Music Hall.

The Gezer continues the chief attraction with the same splendid cast. The olio is furnished by Lottie Gilson, comedienne; Bobby Gayler, Irish comedian; Caron and Herbert, comic acrobats; the three Avolos, xylophone experts; Forrest and King, comedy duo; and Albertus and Bartram, club jugglers.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—An unusually strong bill attracted overflowing audiences, standing room being at a premium nearly all the time. Helene Mora, the female baritone, sang "The Minstrel Boy" and a Scotch war song with fine dramatic effect, and "Don't Send Her Away" which is a new song on the popular order. She also recited "How Salvator Won," and did it very well.

James and Marie Finney, the famous English swimming experts, performed astonishing feats in their glass tank. Miss Finney floated and swam gracefully, and played a game of cards with her brother at the bottom of the sea, as it were. Mr. Finney, among other things, picked up seventy-two coins from the bottom of the tank with his mouth, his hands being tied behind him all the while, and without coming to the surface once. He also performed the marvelous feat of remaining under water for three minutes and a quarter. He lay on his side at the bottom of the tank, apparently asleep, while Miss Finney did her floating tricks. Nearly everybody in the house had his watch out, and as the seconds lengthened into minutes, they began to get uneasy, and the tension was not relieved until the swimmer paddled himself to the surface and took a good long breath.

Bessie Bonehill, as winsome and attractive as ever, sang five or six songs at every performance, and was repeatedly encouraged. Last week she sang "Polly's Dolly" by request, and the pretty little ballad made a tremendous hit. Amann gave several new character impersonations. His Li Hung Chang remains the comic hit of his act. The young stage hand who accompanies him as interpreter continued to bring roars of laughter with his Pell Street dialect. The Four Richards made a big hit with their clever and daring acrobatic act. Their act is short, but it is full of snap and ginger. The Four Cohans appeared in a new sketch, in which some very amusing lines and business are introduced. Of course it wound up with the dancing dolls specialty, which retains its popularity.

"Stanley Whiting," whose appearance is said to have been the result of a bet, did three turns a day, and is probably back in his insurance office a sadder but happier man. He played "rag time" melodies on the piano, and sang "You Ain't So Warm!" He might have taken the trouble to learn all the words of this song, which is very simple. "Mr. Whiting's" voice is strong and rough, and he gave a fairly good impersonation of the negro. The Whiting Sisters, not related to the "better-actor," played duets on the cornet in a manner that won liberal applause.

The Electric Quartette advertised a certain make of bicycle and sang several songs with a lot of funny tricks thrown in. The tenor of this quartette has a very high voice. His appearance would be greatly improved if he would discard the straw hat he wears. Ray L. Royce delivered a good monologue in which some fresh jokes cropped out once in a while. The others in the bill were Charlotte Ray, Emery and Nodine, Lorenzo and Allen, and Charles Diamond.

TONY PASTOR'S.—The Sidmans reappeared and repeated their success with "A Bit of Real Life," in which they were seen here a few weeks ago. Mr. Sidman's quaint, droll manner as the Yankee farmer invariably brings the heartiest kind of laughter. He has improved his act considerably of late, and has put in some fresh jokes. Willis P. Swenson told his rambling story about his father's liver and other things with the usual accompaniment of laughter. The Ammons Clarine Trio made a hit in their comedy sketch, in which music plays a prominent part. Charles F. Jerome sprang several very quick jokes, assisted by Clara Bell. He is a very original comedian, and his witticisms follow each other so fast that some of them are lost.

Gallagher and West did a talking act in which some brand new gags were used. The Gleasons did their neat and refined dancing act, which is one of the best before the public. Clever comediettes were presented by Morrow and Ruthden, and Peters and Walters. Belle Hathaway exhibited her trained dogs and monkeys. The Loretts won applause for their tricks of magic and their funny shadowgraphs. Sadie Hart sang some up to date songs very nicely, and Mlle. Oceana performed her feats of equilibrium with the greatest ease.

Tony Pastor sang "The Modern Santa Claus," "Oh, Let It Be Soon," a parody on "Don't Tell Her That You Love Her" and other songs with his usual success. He is as young and energetic as ever, and drives the points of his songs home in the emphatic manner which never fails to bring down the house.

Mlle. Winifred, who was to have appeared, did not do so, owing to the fact that the electrician who is designing her new effects did not have his work finished in time.

HAMMERSTEIN'S OLYMPIA.—Karina, who was billed as "the Franco-Spanish Beauty," made her American debut. She is a fine looking woman and sang her four songs with a great deal of dash and action, especially of the eyes, which are large and lustrous. Her last song was a slumber song, and in it she did a disrobing act which is rather startling. She removed one article of clothing after another until she appeared in a pink sleeping gown.

Louise Beaudet sang "La Petite Parisienne," "Yonk He Yonk" and the other songs which made hits during her first week. Hynes and Pettingill rattled off their amusing dialogue to the accompaniment of constant laughter.

"Boston," an educated horse, ridden by Mlle. Peck, went through an interesting performance which showed his wonderful sagacity. James Thornton told some new stories about himself and other people which were amusing. La Roche rolled in his ball up and down his spiral runway, and excited wonder. Ed Latell, who is a favorite here, as he is in other places, was warmly applauded for clever work as a jester and musician. The Four Nelson Sisters and the Rice Brothers introduced difficult acrobatic feats. The Whirlwind De Forests danced with nimble feet. The Newsboys' Quintette sang popular songs, and one of them did well.

On the roof the Bal Champetre went on as usual. The bicycle polo game remains the star feature of the bill. It contains an element of danger, but the players are so expert that very few accidents occur. The Si Hassan Ben Ali

Troupe of Arabs yelled and tumbled and formed pyramids. "Chuck" Connors and Annie Wilson spied like experts. The French Quadrille dancers, the Hercule and Chonberger Troupes, and the Sisters Franchonelli danced as usual.

PLEASURE PALACE.—A change was made last week in the time of beginning the performance. Instead of starting at noon, the overture was played at 1:30, and the entertainment began a few minutes later. The bill was made up of twelve big acts. Mr. and Mrs. Sidney Drew appeared in A Model Young Man, in which they scored a success. Maxwell and Simpson were accorded the usual ovation for their illustrated songs which were as effective as ever. Signor and Madame Borelli sang their duets charmingly and won deserved accolades. Thorne and Carleton were very amusing in their quaint comedy sketch, The Substitute. Swift and Chas made a hit in their musical act. A peculiar instrument, made with a large funnel and a piece of rubber hose, emitted sweet music when played on by one of the team. The Hanlons astounded everybody with their wonderful trapeze act. Francis Zellner and Charles Christie presented a pretty little pantomime called The Merry-makers which pleased the children, large and small. Sparrow, the clown juggler, juggled dexterously and amusingly. Renno and Welch knocked each other about and jumped on each other gleefully. The Nelson trio sang, danced and joked amusingly. Parber and Retardo made a hit in a black face act which is amusing. William De Bur did some very difficult feats of balancing on a trapeze, for which he was liberally applauded.

KOSTER AND BIAL'S.—Yvette Guilbert sang her French and English songs with her usual success. "I Want You, Ma Honey," as she sings it, continues to arouse great enthusiasm. The three Sisters Merrillees, as vivacious, chipper and sprightly as ever, made their reappearance. Their welcome was very hearty, and their lively songs were repeatedly encored. Alice Holbrook made her vaudeville debut, and sang several songs in clever fashion. The Indians were applauded for their wonderful horizontal bar act. Press Eldridge rattled off his rhapsodies, and told a few new stories. W. H. Barber proved himself an adept in riding a bicycle in all sorts of odd positions. Williams and Walker continued to make their big hit with real "coon" business. Professor V. P. Wornwood put his animals through their paces. The Zedoras gave their thrilling trapeze performance, and the American Biograph was shown as usual.

PROCTOR'S.—Mr. and Mrs. Charles T. Ellis appeared in a new sketch especially written for them by George W. Martin called Mrs. Hogan's Music Teacher. Mr. Ellis played the music teacher engaged in the hard task of trying to teach Mrs. Hogan (Mrs. Ellis) the difference between chords and flats, and so on. The sketch is as good as anything this clever pair have done. It affords Mrs. Ellis ample opportunity to shine as an impersonator of the doted Irish woman, and also gives Mr. Ellis a chance to sing those sweet songs which have made his fame. He was particularly successful with his song, "Please, Mr. Santa Claus, Don't Forget Me," in which the policeman and the child figure. These were impersonated by A. H. Scott and Mattie Greer.

Lew Dockstader simply bubbled over with good humor and won his accustomed laughs with his budget of jokes, which treated of topics up to him, and which accordingly were most enjoyable. Rachel Walker, the Frodo Nightingale, who has a remarkably clear and beautiful soprano voice, was repeatedly encored, especially for her rendition of those simple melodies which appeal to the heart. The Vassar Quartette appeared in "A Quiet Vacation" and scored a hit. James A. Sturges and Blanche Chapman appeared in their original characters and the parts formerly done by the Misses Macy and Intropoli were done by Stella Hunt and Maude Sheridan. Waterbury Brothers and Tenny made a hit in their musical act. Charles G. Seymour told some good jokes. Alexandra Martens shot at targets with great accuracy and looked stunning. Walton and Mayson made an emphatic hit in their odd pantomime absurdity.

Pleasant sketches of various kinds were performed by Marion and Pearl, Van and Vera, Forbes and Quinn, and Roberts and Allen. The Vilona Sisters furnished a high-class musical specialty which deserves special mention. Edwin R. Lang, Berenda and Vida Keane were also in the bill.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The Gezer continued its successful career, and delighted audiences which taxed the capacity of the house at every performance. Ross and Fenton, John T. Kelly, Sam Bernard, Thomas J. Ryan, Volande Wallace, and Lillian Swain improve in their work as time goes by.

The olio included some big stars. The Russell Brothers were prime favorites as usual, and went through their servant girl act with their accustomed vim, winning lots of applause. Phyllis McKee Rankin looked as bewitching as ever, and did her imitation of Anna Held with the care and fidelity which won her such favor during her opening week. McAvoy and May's eccentric absurdities were laughed at very heartily. Staley and Byrbeck presented their musical smutty act as effectively as ever, and Miss Birbeck's dance won her a recall. Mazuz and Mazzette were an amusing pair of tramps, and their acrobatics, which were of the comic kind, met with approval. Johnny Carroll sang some songs of the popular kind, and had to respond to several encors. Prince El Lull's odd acrobatic feats were watched with interest, and his eccentric movements and posturings made quite a hit.

ANOTHER STAR FOR VAUDEVILLE.

Milton Nobles, the favorite actor-author, has decided to go into vaudeville, and will be seen at the Pleasure Palace on Feb. 1 in a new farce especially written for the occasion by himself called Bilgewater Junction. Noble Nobles will play the female role, and a comedian will be engaged to play another character, as the farce has been written for three persons.

Mr. Nobles has spent some time in the various vaudeville houses studying the tastes of the audiences. He discovered that the majority of the patrons seem to prefer comedy to pathos and accordingly has built his play on farcical lines.

Mr. Nobles has taken particular pains in the writing of his farce, and as he will rehearse and stage it as carefully as any piece he has ever produced, there is no doubt that his name will be added to the list of stars who have taken the step from the legitimate to vaudeville successfully.

NEW VAUDEVILLE ATTRACTIONS.

Manager F. F. Proctor, who is ever on the alert for novelties, has secured Ollie Torbett, a celebrated violinist, and the Luttemann Quintette of Swedish Singers, whose last appearance in this city was made at Carnegie Hall with the Damsch Orchestra. These are notable additions to the vaudeville ranks, and speak volumes for Mr. Proctor's enterprise.

JOSEPH M. WEBER WEDDED.

Joseph M. Weber, of Weber and Fields, the popular comedians and managers, was married on Sunday evening, Jan. 3, to Miss Lillian Friedman, daughter of a wealthy East Side real estate man.

In order to accommodate the large number of invited guests, Vienna Hall, in East Fifty-eighth Street, was engaged for the occasion. The ceremony took place early, and was witnessed only by the relatives of the bride and groom. It was performed by Rabbi Mendes, of the Nineteenth Street Temple.

The bride was dressed in a beautiful gown of white brocade silk and wore a diamond tiara, the gift of the groom. The bridesmaids, Emma Demmond and Gertrude Fuchs, were the bridesmaids, and two little sisters of the bride and Gertrude and Silvia Teller acted as flower girls. Mr. Weber's brother George was the best man, and Jules, Benjamin, Max and Louis Hurlig were the ushers.

The hall was beautifully decorated with flowers and plants, and a beautiful repast spread, which, together with the dancing, kept the guests in the best of humor until the sun rose on Monday morning.

The company included nearly all the prominent vaudeville performers now in or near the city. Among those present were Mr. and Mrs. Antonio Pastor, John Kernell, Lottie Gilson, the Russell Brothers, Mr. and Mrs. Charles J. Ross, Sam Bernard, McAvoy and May, Forrest and King, Mr. and Mrs. Samuel Tuck, and L. C. Teller.

The couple left early in the evening for their wedding tour which will last just a week, as the groom must be in Philadelphia next week to fill his professional engagements.

SOME NEW SONGS.

The following new songs have been recently received: "A Lesson in Love" and "After the Sunshine," by Charles H. McIntosh and "The Philadelphia Gallery Queen" (which is a musician); "Rudy, the Village Queen" and "Stolen Kisses," by Richard R. Hanch; "I'm the Slickest Coon in Town" and "There's No Love Like the Love of a Mother," by Andy Lewis; "My Sweetheart When I Was a Lad," by Edward Steinhardt and W. C. Parker; "Has He Mad a Home For You?" by William T. Bryant; "The Way the Wind Blows," by William H. Gardner and W. H. Friday, Jr.; "Faithless Wife," by Will F. McNulty; "The Girl I Met On Broadway," by H. W. Hughes; "As I Have Chosen You," by Charlotte Newman and Harry Corson Clarke; "Polly Von Poff-nburgh" (A Belle of 1675) by Osman C. Hooper and Ella May Smith; "Over the Fence Is Out," by Amelia McWilliam; "Our New President" (march), by Juliet S. Norton; "Society Sam," by Eleanor E. Brewer; and "He Will Be My Father, Too," by George W. Shepherd and John H. Devlin; "Answer Me, Yes or No," by Leontine Stanfield and Charles L. Van Baar; "The Girl Who'll Be My Wife," by Leontine Stanfield; "Our American Girl," by Nace Rossett; "Laughter and Tears," by Charles L. Horwitz; "Brown Eyed Nell," by Vivian E. Byers; "Sweet Madeline," by F. B. Johnston and H. Standever; "Fullest Memories," by H. Henry; "This Up to Date Girl of Mine," by Richard R. Hanch; "She Was Your First Love," by Felix McGlenon; "Mickey Doolan's Rent," by Tom Conley and Felix McGlenon; "Just Another Girl Who Left a Happy Home," by Isaac G. Reynolds and H. W. Petrie; "The Old Love," by Ben F. Roberts and James R. Noland; "Sweet Rosa Lee," by Richard R. Hanch.

B. F. KEITH ENTERTAINS.

B. F. Keith, of continuous performance fame, entertained a large party of fellow Americans at his hotel in Milan, Italy, on New Year's Eve. He exchanged greetings by cable at midnight with his managers and attaches in New York, Boston, Philadelphia, and Providence, and in each of the cities toasts were drunk to the continued prosperity of the continuous houses under Mr. Keith's direction. He will remain in Italy for several weeks, where he can indulge his fancy for the fine arts to his heart's content. When he comes back he will probably bring several masterpieces for the adornment of his various theatres as well as for his magnificent residence in Boston.

STREET DANCING FOR CHARITY.

The Whirlwind De Forests started from Olympia on Saturday morning last with a hand piano, which was worked by an Italian, and stopped at several corners. While the piano played the De Forests danced, and afterwards took up a collection for the sufferers by a recent fire in New York. The receipts were large.

THE PALACE HAS AN ORCHESTRA.

Manager F. F. Proctor has put in an orchestra of men at the Pleasure Palace, and the music is a decided improvement over that of the piano. Professor Gus Salzer continues as pianist, and also directs the band.

VAUDEVILLE JOTTINGS.

Jennie Dunn, who is doing a sketch with her brother in vaudeville, has not been in that branch of the profession in over ten years.

One of the monkeys in Olympia got loose the other evening, and an exciting chase resulted. He was finally captured by one of the ushers, and the nervous people in the audience recovered their composure.

The Flying Jordans' Vaudevilles is composed of the following people: Lydia Yeaman Titus and J. Titus, John I. Burke and Grace Forest, Mona, Harri and Herr August Dewell, three Powers Brothers, Rosina Venus, Thomas Glynn, O'Brien and Havel, Marguerite Ferguson, Statorial Trio, and the Flying Jordans. The tour is under the direction of James H. Powers. "Dole" Harley is acting manager, George Newton, business representative, and H. Percy Hill advance agent.

On-ear Hammerstein donated the entire receipts of his music hall, on Saturday afternoon last, to the relief fund for the sufferers by a recent fire on the East side. The amount realized was \$360 74.

Weber and Fields are negotiating for property on Broadway, adjoining the entrance to their music hall. When they secure it they will build a new and wider entrance, which will be much more imposing than the one now in use.

Joseph E. Whiting, who was the original Warburton in Old Love-Letters during its long run at the Park Theatre in this city, will resume the role, having associated himself with Agnes Proctor.

Abert C. Delwyn and Ida Glenn are now rehearsing and will soon present in the vaudeville theatres a farcical comedy adapted from the French especially for them.

The manager of Guy Brothers' Minstrels reports that his company did not appear at the Collingwood Theatre in Toledo, but at Bowling Green, Ohio, where they were greeted by a big audience.

Watson and Dupre are making a hit with the Night Owls. They received a number of handsome Christmas presents from the other members of the company.

On the last night of her engagement at the Academy of Music in Quebec, Zelma Rawlston was presented with a very handsome case by the members of the Royal Canadian Artillery who are stationed in Quebec. She made a deep impression on the dashing soldier boys and they are looking anxiously for her return.

PRODUCTIONS OF THE YEAR.

Following is a list of the metropolitan productions of the year, with a record of the plays revived in this city:

PRODUCTIONS.

- JANUARY.**
 6—The Benefit of the Doubt. Lyceum.
 A Black Sheep. Hoyt's.
 Gili W-nied. Fourteenth Street.
 7—Mrs. Pond-rbury's Past. Garrick.
 The Two Ecstasies. Daly's.
 9—Der Dornenweg. Irving Place.
 11—Two Old Cronies. Abbey's.
 13—Chimmie Fadden. Garden.
 Saved from the Sea. Fourteenth Street.
 15—Michael and His Lost Angel. Empire.
 17—Loyl. Abbey's.
 The Squire of Dames. Palmer's.
 21—The Governor of Kentucky. Fifth Avenue.
 23—Sie Wird Gekusst. Irving Place.
 27—A Woman's Reason. Empire.
 28—The Countess Guckl. Daly's.
 The Story of a Sin. Carnegie Lyceum.
 30—Gentleman Joe. B'way.
 Die Ueberzuegung. Irving Place.
- FEBRUARY.**
 3—The Lady Slavey. Casino.
 10—The War of Wexhill. Star.
 11—For the Crown. Palmer's.
 17—Marriage. Empire.
 20—Das Glueck Im Winkel. Irving Place.
 24—The Arm of the Law. People's.
 26—The Goddess of Truth. Abbey's.
- MARCH.**
 2—Magda (Duse). Fifth Avenue.
 9—Bohemia. Empire.
 16—Marie Deloche. Garden.
 19—A Light from St. Agnes. Garden.
 23—A House of Cards. Fifth Avenue.
 Madame Palmer's.
 The Last Stroke. Star.
 24—Cesarine. Garden.
 26—Das Hungerloos. Irving Place.
 30—Die Weber. Irving Place.
- APRIL.**
 6—His Absent Boy. Garden.
 A Lion's Heart. People's.
 7—The Law of the Land. American.
 13—The Village Postmaster. Fourteenth Street.
 The Trolley Party. People's.
 Fritz in Love. Sanford's.
 18—The Spectator. Fifth Avenue.
 19—El Capitan. Broadway.
 Thoroughbred. Garrick.
 21—College Crampion. Irving Place.
- MAY.**
 4—Godefrid and Volande. Abbey's.
 11—The Sunshine of Paradise Alley. Fourteenth Street.
 20—In Gay New York. Casino.
- JULY.**
 2—Das Modell. Terrace Garden.
- AUGUST.**
 20—Under the Polar Star. Academy.
 25—The Cotton Spinner. Grand.
 In the Heart of the Storm. Columbus.
 31—Rosemary. Empire.
 Marty Malone. Bijou.
 The Great Northwest. American.
 When London Sleeps. Fourteenth Street.
- SEPTEMBER.**
 1—An Enemy to the King. Lyceum.
 3—The Liar. Hoyt's.
 9—The Caliph. Broadway.
 9—The Golden. Daly's.
 14—Half a King. Knickerbocker.
 A House of Mystery. Fourteenth Street.
 15—Sus. Hoyt's.
 16—Lost, Strayed, or Stolen. Fifth Avenue.
 21—The Gold Bug. Casino.
 24—Santa Maria. Olympia.
 28—The Merry Tramps. Star.
- OCTOBER.**
 5—Secret Service. Garrick.
 Mary Pennington. Spenser. Palmer's.
 6—My Friend from India. Bijou.
 13—The Cherry Pickers. Fourteenth Street.
 A Florida Reckonment. Hoyt's.
 On Broadway. Grand.
 A Good Thing. Casino.
 Hogan's Alley. People's.
 19—Brian Born. Broadway.
 In Mexico. Murray Hill.
 The Great Train Robbery. People's.
 23—Mrs. Smith's Husbands. Herald Square.
 28—Die Kiste. Irving Place.
- NOVEMBER.**
 3—The Mummy. Garden.
 The Manderin. Herald Square.
 Jack and the Beanstalk. Casino.
 9—The Broken Melody. American.
 The Sign of the Cross. Knickerbocker.
 The Nihilists. People's.
 16—Roaring Dick and Co.—Palmer's.
 An Innocent Sinner. Star.
 The Two Little Vagrants. Academy.
 The Turn of the Tide. People's.
 Gelibiste Menuschen. Irving Place.
 24—The Countess of Looza. Lyceum.
 The Seeds of the Mighty. Knickerbocker.
 The Chill Widow. Bijou.
 The Yellow Kid. Star.
 A Night in New York. Harlem Opera House.
- DECEMBER.**
 1—A Pool of Fortune. Fifth Avenue.
 7—The Rognes Comedy. Wallack's.
 The Queen's Proctor. Bijou.
 My Lady Greyburn. Berkeley Lyceum.
 8—The Girl from Paris. Herald Square.
 14—The Late Mr. Castello. Lyceum.
 The Wife of Willoughby. Lyceum.
 Brother for Brother. Star.
 The Flower of a Day. Berkeley Lyceum.
 16—Castle Sombra. Garden.
 19—Der Weg zum Herzen. Irving Place.
 21—The Gay Mr. Lightfoot. Bijou.
 A Man of Honor. American.
 True to Life. Murray Hill.
 Society Shadows. Savoy.
 23—The Wife of Taberna. Carnegie Lyceum.
 24—Under the Red Robe. Empire.
 An American Beauty. Casino.
 30—Courtied into Court. Bijou.
- REVIVALS.**
JANUARY.
 6—A Pair of Spectacles. Abbey's.
- FEBRUARY.**
 16—Diamonds (Bernhardt). Lyceum.
 The Prisoner of Zenda. Lyceum.
 Robin Hood. Broadway.
 24—Camille (Duse). Fifth Avenue.
 25—Cavallieri Rusticana, and La Locandiera (Duse). Fifth Avenue.
- MARCH.**
 3—Romeo and Juliet (Potter-Sellew). Daly's.
 9—Romeo and Juliet (Taber). Palmer's.
 16—She Stoops to Conquer (Taber). Palmer's.
 The Colleen Bawn. American.
 A Fool's Revenge (Mills). Broadway.
 19—A Doll's House. Garden.
 21—Henry IV. (Taber). Palmer's.
 23—The Queen's Rivalry. Daly's.
 25—Kean (Paulini). Turn Hall.
 30—Humanity. Academy.
- APRIL.**
 6—Madame Sans-Gêne. Palmer's.
 9—Othello (Paulini). Turn Hall.
 20—After Dark. Academy.
- MAY.**
 5—Macbeth (Irving). Abbey's.
 7—The Rivals. American.
 9—The Merchant of Venice (Irving). Abbey's.
 9—Louis XI. (Irving). Abbey's.
 11—King Arthur (Irving). Abbey's.
 13—The Belle (Irving). Abbey's.
 15—A Story of Waterloo (Irving). Abbey's.
 Don Quixote (Irving). Abbey's.
 Journey's End in Love's Meeting. Abbey's.
 18—Faust (Collabor). Standard.
 Adrienne Lecouvreur (Bernhardt). Abbey's.
 19—La Tosca (Bernhardt). Abbey's.
 20—Camille (Bernhardt). Abbey's.
 21—Gismonda (Bernhardt). Abbey's.
 23—La Femme de Claude (Bernhardt). Abbey's.

- 25—The Mikado. American.
 26—The Rivals. Herald Square.
- JUNE.**
 1—The Chimes of Normandy. Grand.
 8—Pinafore. American.
 20—Olivette. Herald Square.
- JULY.**
 13—Patience. Herald Square.
- AUGUST.**
 20—Northern Lights. Star.
- SEPTEMBER.**
 21—A Parlor Match. Herald Square.
 30—Die Officielle Frau. Irving Place.
- OCTOBER.**
 1—Evangeline. Garden.
 19—Squire Kate. Palmer's.
 26—The Bohemian Girl. Murray Hill.
 A Lion's Heart. Harlem Opera House.
 30—Prince Ananias. Murray Hill.
- NOVEMBER.**
 3—Too Much Johnson. Murray Hill.
 23—As You Like It. Daly's.
 Richard III. (Mansfield). Garden.
 The Power of the Press. Grand.
 His Wife's Father. Fifth Avenue.
 30—London Assurance. Daly's.
- DECEMBER.**
 7—The Dancing Girl—Knickerbocker.
 The Politician. Murray Hill.
 Arms and the Man. Garden.
 14—Tribby (Tree). Knickerbocker.
 The School for Scandal. Daly's.
 23—Much Ado About Nothing. Daly's.
 28—A Bunch of Violets. Knickerbocker.
 Dorcas. Olympia.
 31—Hamlet (Tree). Knickerbocker.

DATES AHEAD.

[CONTINUED FROM PAGE 16.]

- FIELDS AND HANSON:** Paterson, N. J., Jan. 4-9, Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.
FRANK POND: Crete, Neb., Jan. 4-6, Wilber 7-9.
GREATER NEW YORK BURLESQUES (Katie Kroney): New Haven, Conn., Jan. 4-9.
GAITY BURLESQUE: Washington, D. C., Jan. 4-9.
HYDE COMEDIANS: Brooklyn, N. Y., Jan. 4-9.
IRWIN BROTHERS: Baltimore, Md., Jan. 4-9.
JOHN W. ISHAM'S OCTOBEROONS (B): Fall River, Mass., Jan. 4-9.
LEONARD BELLES (Rose Sydel's): New York City Jan. 4-9.
LONDON GAITY GIRLS: Philadelphia, Pa., Jan. 4-9.
MAGNIFICENT SPECIALTY: Delphi, Ind., Jan. 5.
NEW YORK STARS (Gus Hill, prop.): Brooklyn, N. Y., Jan. 4-9, Boston, Mass., 11-16, Philadelphia, Pa., 18-23.
NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Philadelphia, Pa., Jan. 4-9.
NIGHT OWLS (Fred Rider, mgr.): Chicago, Ill., Jan. 4-9.
RENT-SAVANTLY: Newark, N. J., Jan. 4-9.
ROSE HILL: Fall River, Pa., Jan. 4-9, Wilkesbarre 11-16, Reading 14-16, Scranton 18-23, Wilkesbarre, N. Y., 21-23.
RIDER'S MOULIN ROUGE: Manchester, N. H., Jan. 7-9, Fall River, Mass., 11-16, Woonsocket, R. I., 14, Hartford, Conn., 16, 18.
SUN BROTHERS: Medina, O., Jan. 5, 6.
SOUTH BRIDGE THE WAR (Western; Harry Martell, mgr.): Hamilton, Ont., Jan. 9.
SAM T. JACK'S ORANGE BLOSSOMS: Boston, Mass., Jan. 4-9.
SAM DEVERE: Boston, Mass., Jan. 4-9.
VANITY FAIR (Fred J. Haber, mgr.): Altoona, Pa., Jan. 5.
VAUDEVILLE CLIPS (Fields and Lewis, mgr.): New York City Jan. 4-9.
WATSON SISTERS (Juan De Lamora, mgr.): Providence, R. I., Jan. 4-9.
WOOD SISTERS: New York City Jan. 4-9.
ZERO: New York City Jan. 4-16.
- MINISTERS.**
AL. G. FIELD (Jas. W. Vogel, mgr.): Cleveland, O., Jan. 4-6, Erie, Pa., 7, Meadville 8, New Castle 9, Philadelphia 11-16.
CLEVELAND: Hartford, Conn., Jan. 5.
DUNCAN'S: Philadelphia, Pa., Oct. 19—Indefinite.
GEORGIA UNIVERSITY STUDENTS (J. Edw. George, mgr.): Seattle, Wash., Jan. 4-9, Tacoma 11, 12.
HI HENRY: Worcester, Mass., Jan. 5, 6, Lawrence 7, Lynn 8.
HI TOM WARD: Galveston, Tex., Jan. 9.
MCCABE AND YOUNG (Ward D. Fuller, mgr.): Nashville, Tenn., Jan. 5-7, Franklin 8, Columbia 9, Palaski 11, Athens, Ala., 13, Decatur 15.
PRINCE AND WEST (J. H. Decker, mgr.): New Britain, Conn., Jan. 5, Bridgeport 6, So. Norwalk 7, Stamford 8, Port Chester, N. Y., 9.
WILSON COLON: Berlin, Ont., Jan. 5, Hamilton 6.
- MISCELLANEOUS.**
CAPT. JACK CRAWFORD: Keota, Ia., Jan. 7, Des Moines 8, Rockwell City 9.
COYLE MUSEUM: Tulsa City, Ia., Nov. 16—Indefinite.
CINEMATOGRAPH (H. J. Hill, mgr.): Toronto, Ont., Dec. 3—Indefinite.
CANADIAN JUBILEE SINGERS: Norristown, Pa., Jan. 5, South Chester 6, Wilmington 7, 8, Havre de Grace, Md., 9, 10.
D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Oakland, Cal., Jan. 4-9.
LEEDS (Hypnotist; J. C. Davis, mgr.): St. Joseph, Mo., Jan. 4-9, Topeka, Kan., 11-16, Kansas City, Mo., 17-23.
LESS (Hypnotist; Thomas F. Adkin, mgr.): Waco, Tex., Jan. 4-9, Galveston 13-16, Houston, 16-23.
NASHVILLE STRUERS: Hot Springs, Ark., Jan. 6.
PUGGLEY BROTHERS: Parkville, Pa., Jan. 4-9.
THE SAGES (A. B. McDole, mgr.): Cumberland, Md., Jan. 4-9, Wheeling, W. Va., 11-16, Columbia, O., 18-23.

SAVED FROM THE MINE.—New comedy-melodrama, to lease on reasonable royalty. Small cast. Elaborate paper. No special scenery required in explosion scene. Address Berg and Kennedy, care Mirror.

E. D. Shaw, Mgr. or Agt. At Liberty. Mirror.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 5-cent stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELRY, SATINS, FLUORENCE, ARNOLD, etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:
 TIGHTS or SHIRTS, from 90c. a pair, upward.
 SPANGLES, in gold and silver, 25c. a pound.
 WIGS from 50c. upward.
 GOLD or SILVER TRIMMING from 2c. a yard upward.
 Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

COLIN S. EAVES

has assumed the management of the old established house
The Faves Costume Co.
 of 63 N. 10th St., New York, and is prepared to furnish anything and everything "up-to-date," either for sale or hire, at prices defying competition.

MANAGERS' DIRECTORY.

WHEATRES.

ATCHISON, KANS.

ATCHISON THEATRE

500,000 New house. Seating capacity 1,200. Equipped thoroughly for the drama and spectacular productions. Stage and dressing-room conveniences unexcelled. Owner will manage. Now ready to book season of 1896-97. Address

JOHN SEATON, Owner.

BETHLEHEM, PA.

CENTRAL THEATRE

FOR RENT. Most central location in the Bethlehem. Population 25,000. Everything new. Seats 1,000. Will rent for one night, week, or for season. Address

W. B. SCHAEFFER, Sec. of Company.

CLINTON, ILL.

RENNICK'S NEW OPERA HOUSE

W. B. Condit, Mgr. Only regular theatre in city. Change of manager after Jan. 1, 1897.

H. G. HENSON.

CLINTON, ILL.

THE NEW OPERA HOUSE

Managed by one of the best managers in the State. Booking "B" and "M."

JOHN B. ARTHURS.

You know him. If you don't write him.

DENVER, COLO.

LYCEUM THEATRE

Open time 1896-97. First-class attractions only. ELITE popular price house.

The "Family Play House."

FRED'K NORTH, Manager.

EASTPORT, MAINE.

MEMORIAL OPERA HOUSE

Best show town in Eastern Maine. Population 5,000. Capacity 500.

WILSON A. SHEA, Mgr.

ELLWOOD CITY, PA.

ELLWOOD OPERA HOUSE

Seating capacity, 500; house lighted by electricity. Population, 4,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted.

Address WILLIAM DOUTHITT, Mgr., New Castle, Pa.

FAYETTEVILLE, N. C.

FAYETTEVILLE OPERA HOUSE

New scenery, capacity 600. Population 6,000. Main line A. C. L. and C. F. & V. V. Railways. Liberal terms. Good Open Time. First-class attractions wanted.

WILL C. DODSON, Mgr.

FREDERICK, MD.

CITY OPERA HOUSE

Capacity 1,200. Population 10,000. Eight dressing rooms, steam heat, electric light.

Open Time for Good Attractions.

Address P. E. LONG, Carlin House, Frederick, Md.

PREMONT, NEB.

LOVE OPERA HOUSE

Change of management open time 1896-97 for first-class attractions only.

M. A. REPASS & CO.

MUNCY, PA.

MOZLEY'S OPERA HOUSE

Entirely new house. Seating capacity 600. Drawing population 5,000. Electric light, steam heat. First-class opening attractions wanted for Christmas and the holidays. All time open. Now looking for 1897-98.

C. MOZLEY, Mgr. and Prop.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000. Address NICKY AND LUTSV, Props.

OWATONNA, MINN.

THE C. S. P. S. AUDITORIUM

Seating capacity 900. A new house; heated by steam, lighted by electricity. Pop. 6,000. On Chicago, Milwaukee & St. Paul, and Chicago Northwestern Railways. First-class attractions wanted for 1897.

F. W. SINGH, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

PUTNAM, CONN.

PUTNAM OPERA HOUSE

Open time in January, February and March. Address GEO. E. SHAW, Mgr.

ROCHELLE, ILL.

ROCHELLE OPERA HOUSE

House remodeled and entire change of management. Wanted to book first-class attractions for 1897. ONLY FIRST-CLASS SOLICITED.

Seating capacity 800. Stage 28x50, opening 28 feet. Electric light.

OTTO WETTSTEIN, Jr., Mgr.

HOTELS, ETC.

BOSTON, MASS.

HOTEL WATERSTON

No. 6 Bulfinch Place, Boston, Mass. CONVENIENT TO ALL THEATRES.

Steam heat and elevator. Superior cuisine and attendance.

SPECIAL RATES TO PROFESSIONALS.

C. A. HOFFITT, Proprietor.

MANAGERS' DIRECTORY.

LOGANSPORT, IND.

THE BARNETT

Rates \$2.50, \$3.50, \$5.00.

THE MURDOCK

(34 block from Opera House)
 Rates \$2.50 (special theatrical rate \$1.50 and \$2.50).
 the only first-class hotel at Logansport, Ind.
 Operated by The Logansport Hotel Co.
 E. P. KELLER, Gen'l Mgr.

NEW YORK CITY.

HOTEL MINOT

15th Street and 8th Avenue.
 Entrance but 200 feet from Harlem Opera House. European and American plan. Special rates to the profession. Companies booked for Harlem Opera House will find it to their advantage to write for terms. Absolutely fire-proof. Electric lights throughout.

HILLS AND PILLSBURY, Props.

PHILADELPHIA, PA.

202 SOUTH 11TH STREET

Handsome furnished rooms, with first-class table, and all home comforts, with meals to suit professionals. Fashionably situated, within three minutes walk of all the prominent theatres.

WESLEY H. H. RICE.

SPRINGFIELD, ILL.

ST. NICHOLAS HOTEL

ENLARGED AND REFURNISHED.

Steam heat and electric light in every room.

Two squares from Opera House.

Nearest hotel to all railroad depots.

Rates, \$2.00 per day. Rooms with bath, \$2.50.

SPECIAL RATES TO THE PROFESSION.

JOHN MCCREERY, Prop.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
 Permanent address care New York City Post Office.

Alexander Kearney
 "Gen. Loughlin." For Fair Virginia. En route.

Ardma Doncha
 Operatic baritone. George Johnston in Mr. Daly's Gaiety Co.

A. G. Kranz
 Light comedy and character. Address Minson.

Addison Pitt
 Sol Smith Russell Co. En tour.

Alida Cortelyou
 Sign of the Cross. En tour.

Arthur Giles
 Light Comedy and Character. Address Minson.

Barbara Stannard
 Character. Comedy. Address care Mirror.

Chas. T. Payne
 Produces operas, etc., with amateurs. Mirror.

Dorothy Chester
 A Florida Reckonment. Address this office.

Fanny Denham Rouse
 Re-engaged. Season 1896-97. Chimmie Fadden.

Francklyn Hurleigh
 The Duke in Dr. Bill. En route.

Frank E. Morse
 Rep. Fanny Rice at the French Ball. 1896-97.

Harold Grahame
 At liberty. Heavy.

H. H. Forsman
 The Girl I Left Behind Me. Empire Theatre, N. Y.

Ida E. Cowles
 Juvenile. Address Minson.

Jessie Bradbury
 Singing and dancing soubrette. Disengaged. Minson.

Jessie Burnett
 Leads, Heavily, and Comedv. Address Minson.

Joseph H. Hopkins
 Engaged. Address Minson.

J. Trescott Leach
 Shakespearean Reader. Care of Mirror.

Lotta Linthicum.
 "Sign of the Cross." En tour.

Marie Valteau
 Leading. Grand Opera House Stock, Set Lake.

Marion DeJohns
 Rhea Company, Season 1896-97.

Nellie Yale Nelson
 At Liberty. 25 West 17th Street, New York.

Sarony Lambert
 Principal Comedian Hamilton's Superba Co. En tour.

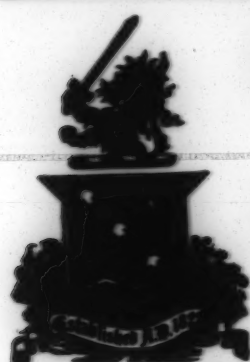
Vernon Somers
 Leads Lyceum Stock Co. Williamsburgh, 30-W. Minson.

Wm. J. Rostetter
 Musical director; Maggie Cline Co. 17-W. N. Y.



Kellar

Ithaca, N. J., Jan 5, Binghamton 6, Albany 7, Cohoes 8, Troy 9, Rochester 11-13, Waterloo 14, Auburn 15, Batavia 16.
DUDLEY McADOW, Mgr.
Permanent address,
1205 Locust Street, Philadelphia, Pa.



THE FIRST LOAN OFFICE IN AMERICA.
William Simpson
No. 91 Park Row, New York,
ONE BLOCK ABOVE THE BROOKLYN BRIDGE.
LOANS TO ANY AMOUNT

ON PERSONAL PROPERTY.
RATES LOWER AND TIME LONGER THAN IN
ALL OTHER CITIES.
REQUESTS BY EXPRESS OR MESSENGER RECEIVE SAME
ATTENTION AS PERSONAL CALL.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Bert C. Thayer,
Lord Curlingford,
Wm. Hoey's The Globe Trotter.
AT LIBERTY. Care MIRROR.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.
Will accept pupils or engagements for parlor readings. Actors or
Actresses coached.

Edward Poland Estella Dale Poland

Comedy and Characters.
THE CHERRY PICKERS.

Leading Business.
POWER OF THE PRESS.

Address COL. T. ALLSTON BROWN.

JOE CAWTHORN

Principal Comedian with Corinne, Season 1896-97.
Conceded by Press, Public and Management, the greatest hit ever known as **KILL VON KULL** in
"Hendrik Hudson."

VIVIAN FIDELLA

Formerly of Forepaugh's Stock Co., known as
LITTLE WEDNESDAY

Address 1015 Morgan Street, Philadelphia, Pa.

WILLIAM HEPNER 97 WASHINGTON Street, CHICAGO. **WIGS**
Leads the World in
Send For New Catalogue.

SOSMAN AND LANDIS
Great Scene Painting Studio,
CHICAGO, ILLINOIS.

17 YEARS ESTABLISHED.
The largest and best in America. Erected by our
selves at a cost of \$50,000.
Complete with every modern facility. Many would-
be imitators, but no successful rivals. Over 5,000 places
of amusement now using our scenery.
A large staff of skilled Artists. Our specialty fine
Deep Curtains and the stacking of New Theatres and
Halls with First-Class Scenery and Stage work.
You will do well to get our estimates and prices.
Correspondence invited. Address,
SOSMAN AND LANDIS,
220-222 So. Clinton St., Chicago.

Managers Attention
THE ROYAL OPERA HOUSE, GUELPH, ONT.
Want to correspond with managers for season 1897-98
Two daily papers are available for local advertising.
Address E. A. & G. GILFILLAN, GUELPH, ONT.

A. W. STREET
Formerly with AUGUSTIN DALY.
JAS. A. CURWOOD
MACHINIST.
Contracts made for all scenic productions complete,
at prices thoroughly in touch with the times.
Office in The New Murray Hill Theatre,
42d Street and Lexington Ave., N. Y.

SCENIC ARTIST
DISENGAGED

Address: T. A. FOLLIS,
645 East 97th Street, Peabody, N. J.

CARL BURTON
MUSICAL DIRECTOR.
Whitney's Bob Roy Opera Company.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

DAVID BELASCO

Address Carnegie Hall, New York.

Helen Macbeth

KATE LAMBERT in "A MAN OF HONOR."

AMERICAN THEATRE.

Address MIRROR.

GEORGIA CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address MIRROR.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

BESSIE BONEHILL

Address this Office, or
Deer Hill, Sayville, Long Island.

Hotel Le Claire

COMEDIENNE.

DISENGAGED.

Address MIRROR.

THADDEUS GRAY

Juveniles and Strong Character.

DISENGAGED.

Address MIRROR.

Leander Blanden

(Leading) "WHEN LONDON SLEEPS."

"Leander Blanden as the athlete and hero has a dignified manner, a splendid physique and a rich, power-
ful voice."—*Evening Wisconsin, Milwaukee, Nov. 22.*

Joseph Hadbury Johnson

Mr. Eugene Japson, as "Johnson," the real Johnson, reads the character with exceptional skill
and, through an interpretation rich in natural comedy, makes it stand forth as the leading feature
of the performance.—*Columbus Evening Press.*

Management of CHARLES FROHMAN.

LILLIAN LAWRENCE

Dec. 22.—**HELD BY THE SHERIFF.** Girard Ave. Theatre Stock Co., Phila., Pa.
Miss Lawrence was sweetly sympathetic as Rachel McCroery. She acted with much reserve power, and
gave the heroine of Mr. Gillette's play a charming dignity and plausibility.—*Phila. Item, Dec. 22.*
Miss Lawrence sustained the role of Rachel with her usual skill and charm of manner. There was always
evidence of a reserve force that befitted a character at once brave, dignified and capable of intense feeling.—*Phila. Inquirer, Dec. 22.*

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97 OPENED AUG. 16, 1896.

Address MIRROR.

CLARA THROPP

Address Low's Exchange, 3 Northumberland Ave., LONDON, ENG.

(Dick Brummidge) MR. AND MRS. (Ingenua)

W. A. WHITECAR

GREAT DIAMOND ROBBERY

With THOS. O. SHABROOKE in
THE SPECULATOR.

THOMAS W. KEENE

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.

Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D. C.

W. M. WOLFF

GENERAL DIRECTOR,

Castle Square Opera Co., in Philadelphia, Pa.

Address Grand Opera House, Philadelphia, Pa.

E. L. WALTON

OWNER OF THE BEST CHARACTER ACTORS IN THIS COUNTRY.

AT LIBERTY

Permanent address, Actors' Fund, 13 W. 22d Street.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

AT LIBERTY FOR BALANCE OF SEASON MISS FLORRIE WEST

A BOWERY GIRL

Owing to the death of Mr. Harry Williams, the Bowery Girl season will close Jan. 9th. Many thanks to Mr. Rosenberg for offer to renew my contract and sorry we could not come to terms.

Address Low's Exchange, 940 Broadway.

MABEL AMBER

Permanent address 33 West 69th Street, NEW YORK.

ISABELLE EVESON

Leading Business with Thoroughbred Co.

Under Management of CHAS. FROHMAN.

FOREST FLOOD

Season 1895-96 with Olga Netherland Company.

1897-Special Engagement with Lillian Burkhart, Phila.

Address 233 West 4th Street.

HARRY CORSON CLARKE

FRAWLEY CO., En route.

WILLIS GRANGER

ROMANTIC LEADING ROLES.

Engaged by Augustus Pitou for COUNT DE NEIFFER in Madame Sans Gêne.

Season 1896-97.

LAURA BURT

1896-W MADGE in IN OLD KENTUCKY.

Inaugural Starring Tour in THE LILY OF LLANDAFF, 1897-'98, By H. GRATTAN DONNELLY. Address American Theatrical Exchange, 1400 Broadway, New York.

EDYTHE CHAPMAN

Specialty engaged for leading business Gilm and Nill's Stock Co., Denver, Col.

Address Mirror.

AL H. WILSON

AT LIBERTY.

EVELYN GORDON

In Carmen, Lady Audley's Secret, and other standard plays.

Personal address 2610 Michigan Avenue, CHICAGO.

JOE KELLY AND CHAS. A. MASON

This season with Ward and Vokes. Next season with themselves. For name of comedy see future announcements.

SWEET SINGER CHAS. A. GARDNER

In His Great Revival of

KARL THE PEDDLER

Grand Sonic Effects
Elaborate Costumes
Phases and your own time.

Elegant Special
Pictorial Printing
Management DEL. S. SMITH, 48 South Centre Avenue, Chicago.

This Play has made Karl
Gardner fame and fortune

JOHN PEACHEY

BELLE OF CAIRO.

COURT THEATRE, LONDON.

SHERMAN W. WADE

Chief of Police in Rice's Evangeline.

Address this office.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

D. H. HARKINS

Address Mirror.

MITTIE ATHERTON

PRIMA DONNA MEZZO-SOPRANO.

Flora MacDonald in "Rob Roy"—Whitney Opera Co., 1897-7.

SYLVIA M. BIDWELL

LEADS.

Louisville Stock Company.

LOUISVILLE, KY.

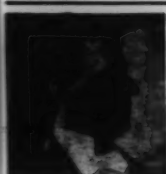
MARIE BATES

Great Hit as Mrs. Murphy

CHIMVIE FADDEN 1897-W.

Address Mirror.

THIRD CONSECUTIVE SEASON. Tony Williams



GEN. NOTE SHAYER (original), with WARD AND VOKES.

"Tony Williams as a character and dialect comedian stands in the front rank."—BOSTON HERALD.

THIRD CONSECUTIVE SEASON. GILBERTIE LEAROCK



NERA MANN, The Stock Agent, with Ward and Vokes.

"Gilbertie Learock as Nera Mann, a female stock agent, played her role with spirit and originality."—N. Y. HERALD.

WILLIAM BONELLI

With Charles Frohman's "SUE," En route.

ANNE SUTHERLAND

LEADING BUSINESS.

Season 1896-97.

Georgia Cayvan Co.

VIVIAN BERNARD

ENGAGED BY MR. FRED WHITNEY FOR HIS NEW COMEDY.

LAURA ALBERTA

Address Mirror.

LEONTINE STANFIELD

HOYT'S MIDNIGHT BELL CO. En route.

Season 1896-97.

ARNOLD DALY

AT LIBERTY after Jan. 2d.

Address Mirror.

Leading Juveniles, Light Comedy and Boys.

MRS. ANNIE YEAMANS

DISENGAGED

Two Seasons GREAT DIAMOND ROBBERY CO.

Address Mirror.

WILLIAM COURTLEIGH

LEO DONNELLY in

A MAN OF HONOR,

LEONATUS POSTHUMUS in

CYMBELINE.

AMERICAN THEATRE,

Dec. 31st.

WALLACE'S THEATRE,

Jan. 1st.

JARBEAU

In VAUDEVILLE for REMAINDER OF SEASON

Strictly first-class houses only.

Will resume starring tour about Sept. 1, 1897.

Address care KLAU & ERLANGER.

AMELIA SUMMERVILLE

Whitney's Bala Bala Opera Company.

Address Mirror.

PROFESSIONAL CARDS.
HARRY CLAY BLANEY
 CHAS. E. BLANEY'S
 GREATEST
 COMEDY,
 A BOY WANTED
 CLAY T. VANCE, Mgr.

Knox G. Wilson
 GERMAN DIALECT COMEDIAN.
 CHAS. E. BLANEY'S
 BIG EXTRAVAGANZA
 A BOY WANTED
 Address En route.

Lizzie Melrose
 COMEDIENNE
 3d Season
 CHAS. E. BLANEY'S
 Attractions
 BOWEY GIRL IN
 A BAGGAGE CHECK
 Address per route.

CORSE PAYTON'S BIG COMEDY CO.
 RECOGNIZED TO BE THE BEST.
 HIS OWN CAR
 LOADED
 WITH
 BEAUTIFUL
 SCENERY
 Corse Payton
 Prop.
 Address W. E. DENISON,
 As per route.

MAURICE FREEMAN
 SWIFTWIND
 IN
 NORTHERN LIGHTS.

VERNER CLARGES
 WITH
 MR. AUGUSTUS PITOU
 THE CHERRY PICKERS.
 1896-97.

RAYMOND HITCHCOCK
 WITH
 ROBERT HILLIARD
 Season 1896-97.

SADIE CONNOLLY
 Singing, Character Irish Comedienne.
 Now with "FALLEN AMONG THIEVES CO."
 First-class managers please address to
 1465 SECOND AVENUE, N. Y.

HARRY DICKESON
 Time all filled.
 Address DRAMATIC MIRROR.

NINA MORRIS
 THE BROKEN MELODY.
 T. HENRY FRENCH, Manager.
 Address care this office.

LOUISE FOX SULLY
 Leading and Comedy.
 AT LIBERTY
 Address this office.
 Permanent address—Sully Farm, Lake Hill, Ulster
 Co., N. Y.

NITA ALLEN
 AT LIBERTY
 Ingenua and Sourette.
 Address Mirror.

HALLIE LEE
 Parthenia in Ingenua.
 AT LIBERTY.
 Address New Haven, Conn.

GORDON EMMONS
 Address this office.

PROFESSIONAL CARDS.
MILTON NOBLES
 In repertoire of his own
 FAMOUS AMERICAN PLAYS
 can be engaged for one or more weeks. Local man-
 agers to furnish supporting company in all cases.
DOLLY NOBLES
 can be secured jointly, or both will engage, jointly or
 separately, for important productions.
 Mr. Nobles will place the following plays, on royalty,
 with reputable managers:
 LOVE AND LAW, A MAN OF THE PEOPLE,
 THE PHENIX, FROM SIRE TO SON.
 Complete line of printing for each.
 Address 139 First Place,
 BROOKLYN, N. Y.
 Or The American Dramatists Club, 1460 Broadway, N. Y.

3d Season.

 Presenting
SCENIC
 Productions of Shakespearean,
 Classic and Romantic Plays.
 Now Playing. Tour Booked.
 Address communications J. H. JENKINS,
 "Telegram" office, Baltimore.

Alice Kauser
 DRAMATISTS' AGENT.
 European & American Plays for Sale.
 Address 1462 Broadway, New York.

ELIHU R. SPENCER
 Season 1896-97.
 OTHELLO, ROMEO AND JULIET,
 MERCHANT OF VENICE.
 966 RICHMOND AVENUE,
 BUFFALO, N. Y.

JESSIE BONSTELLE
 (MRS. A. H. STUART)
 The Great Northwest
 Season 1896-97.
 LEADS.

HALLETT THOMPSON
 LEADING MAN with JAMES O'NEILL CO.
Sidney R. Ellis
 MANAGER.
 DARKEST RUSSIA.
 BONNIE SCOTLAND.
 Address per Darkest Russia route in this paper.

R. A. BARNET
 Address DRAMATIC MIRROR

John Sturgeon
 LEADING BUSINESS—DISENGAGED.
 Permanent address, KITTANNING, PA.
JOHN JACK
 with Joseph Jefferson.
 AT LIBERTY Holidays till March 1.
 Permanent address 1548 Broadway, N. Y.

GRACE ADDISON
 Ophelia, Parthenia, Juliet, etc., or modern.
 AT LIBERTY. Address 1509 Broadway.
MISS EULALIA BENNETT
 LEADING JUVENILE
 Has been playing Alice in Scammon's The Burglar
 company since opening of the season, but has resigned,
 and is DISENGAGED.
 Address 123 W. 40th St., New York.

WM. YERANCE
 Characters, Heavens, Diabets.
 Disengaged.
 1790 Lexington Ave.

ELOCUTION, ACTING, ETC.
The American Academy
 OF THE
Dramatic Arts
 (Lyceum School of Acting)
CARNEGIE LYCEUM,
 57th ST. and SEVENTH AVE.
 Thirteenth year commences in October.
 Full information sent on application.
FRANKLIN H. SARCENT President.
 Write for "Dramatic Studies."

EMPIRE THEATRE
DRAMATIC SCHOOL
 NEW YORK CITY.
 A practical Training School associated with Mr.
 Charles Frohman's Empire Theatre, from among the
 students of which will be selected recruits for his
 numerous dramatic organizations.
 In connection with the above there has been opened the
Empire Theatre School of Opera.
 For full particulars, address
HELENE WHEATCROFT, Director.

Chicago
 SCHOOL OF
Acting
HART CONWAY, Director.
 Handel Hall, 40 E. Randolph St., Chicago, Ill.

STAGE DANCING
 Trial Free. Positions procured. Specialty Solo and Ballet
 Classes daily. Inventions, Sensations our Specialty.
 NOTICE TO MANAGERS: Ballets Arranged; Ballet Girl
 Furnished for Companies; also Solos
 Call, select our clever people. Best references. Oldest school
 Terms low. Two teachers. Circulars.
PROF. DARR, 1798 E'way, 56th St

MR. PARSON PRICE
 (Tutor—Pupil of Garcia.)
VOICE CULTURE
 Speaking and Singing. Teacher of JULIA MARLOWE,
 MAUDE ADAMS, LAURA BURT, MARGARET FULLER,
 MAUDE HOFFMAN, &c. Reference—FANNY DAVENPORT
 Send for Circular. 18 E. 17th Street, New York.

MR HARRY PEPPER
 Will receive pupils in voice culture.
NEW STUDIO.
 Ballad and Song Singing a Specialty.
 1147 BROADWAY, bet. 26th and 27th Sts.

Professionals Coached in Opera, Songs, Etc
ME. OLIVE BARRY, CERTIFICATED authority
 and exponent of the elder LAMPERTI. Thorough
 foundation for beginners. Special terms to the profes-
 sion. Studio, "The Oakland," 188 West 40th Street.

Rose Beckett
 Maitress de Danse. Originator of
 new and up-to-date dances.
 314 W. 42d Street, New York

PROFESSIONAL CARDS.
WIGS
TOUPÉES
 Crease Paints and Face Powders
 SATISFACTION GUARANTEED.
CHAS. L. LIETZ,
 No. 30 West 30th Street, New York.

WIG MAKER
A. FUEGER
 ST. LOUIS, MO.
 521 Walnut Street
LAURA BELLINI
 PRIMA DONNA.
 Opera or Concerts. Address MIRROR.

MEET EVERY
WEDNESDAY
 AT 8 P. M.
 183 W. 23d Street, N. Y.
 Applicants for membership address Secretary.

SCENIC PAINTERS
 and **CONSTRUCTORS**
 947, 949, 951 Franklin Ave.,
 BROOKLYN, N. Y.

Harley Merry & Sons

Scenic Painter.
 Stock Scenery and
 Productions
 Address:
 Col. Slin's Mostank Theatre, Brooklyn, N.Y.
Seymour D. Parker

COSTUMES.
VANCE
ROBES
 1453 BROADWAY, N. Y.
COSTUMER
A. FUEGER
 ST. LOUIS, MO.
 521 Walnut Street.
MILLER
 COSTUMER.
 231 and 233 N. 8th St., Philadelphia.

Good work. Reasonable prices. Sale or hire.
HAWTHORNE
 COSTUMES.
 Special designs made for Classic and His-
 torical Plays, Operas, etc., etc.
 50 East 20th Street.

M. HERRMANN
 COSTUMER.
 20 West Twenty-Seventh Street.
 Near Broadway.

FORGER
 Stage Costumes, Etc., Cleaned or Dyed
 At Short Notice. At Lowest Rates.
 YONKERS, N. Y.
 Main Office, 704 Eighth Ave.,
 bet. 44th & 45th Sts., N. Y. City.

The Eaves Costume Company
 63 EAST 19th STREET, NEW YORK.
 Are prepared to furnish Costumes in any number de-
 sired, on hire, rental to apply to purchase. Largest
 stock, lowest estimates, and superior work.
 Over \$500 Costumes constantly on hand.
 COLIN S. EAVES, General Manager.

MRS. L. SCHEUER
 Has on hand a very elegant line of Evening and
 Street Dresses at very reasonable prices. When in
 Philadelphia call at 224-226 South Street.

RAILROADS.
 Oh! I don't know,
 It's not so far!
 That chunk of property that has been promised us
 has been more than realized by the following attractions
 that have played the
Northern Pacific Circuit
 this season:
 Gay Parisian Co.
 Rosary Girl Co.
 Fast Mail Co., fourth time.
 Tornado Co., third time.
 Alabama Co., second time.
 Tennessee's Partner.
 Wet Goodwin Co.
 Schubert Symphony Co.
 Side Tracked Co.
 Yerville Venturians Co.
 Davis' Uncle Tom's Cabin Co.
 John Dillon Co.
 Fabio Romani Co.
 Katie Emmett Co.
 The Dancer Co.
 Jos. Murphy Co.
 "And these are not the only pebbles on the beach."
 There is good open time in January, February and
 March for attractions of merit.
 For detailed information keep in touch with
 Yours for prosperity,
CAL STONE,
 Passenger and Ticket Agent.
 St. Paul, Minn.

THEATRICAL TRAINS
 ON THE
Wabash Railroad
 Your attention is called to the following train service
 recently inaugurated by the Wabash whereby theatrical
 companies desiring to jump after performance and open
 at matinee next day can do so between any of the cities
 mentioned below via:
 Lv. ST. LOUIS 11:30 p. m. Ar. KANSAS CITY 9 a. m.
 Lv. KANSAS CITY 11:15 p. m. Ar. ST. LOUIS 7 a. m.
 Lv. ST. LOUIS 2:45 a. m. Ar. CHICAGO 12:35 p. m.
 Lv. CHICAGO 12:35 p. m. Ar. DETROIT 7:20 a. m.
 Lv. DETROIT 11:35 p. m. Ar. CHICAGO 7:35 a. m.
 Palace Sleeping Cars, also Reclining Chair Cars
 (Seats Free), are run in all through trains.
 For further information in regard to rates, other
 train service, etc., apply to
M. B. McCLALLAN, Gen. East. Agt.,
 387 Broadway, New York.
J. RAMSEY, JR., C. S. CRANE,
 Vice-Pres. & Gen'l Mgr. Gen'l Pass. & Ticket Agt.
 ST. LOUIS.

Actors and Managers can communicate directly with
 American Dramatic Authors by addressing them at
AMERICAN DRAMATISTS CLUB
 1460 BROADWAY, NEW YORK.
 By sending particulars of their needs to the secretary (Charles
 Howard) as above, general notice will be issued to the members.
 Information also as to complimentary offers already sent.

THEATRICAL
TYPEWRITING
 40 W. 25th St. Tel. 681 25th St.
 80 W'way, "2125 Cortlandt"
 1408 " " 1201 5th St.
 1440 "
S. S. SCHNEIDER

NEW YORK JOURNAL'S ORIGINAL PRODUCTION McFADDEN'S ROW OF FLATS

A GRAND PRODUCTION. STAR CAST OF 35 PEOPLE. ELABORATELY STAGED. ALL LAUGHTER. FULL OF GOOD THINGS AND NOTED PEOPLE.

Above Attraction will be Presented in the same Liberal Manner Bestowed upon the Following Successful Enterprises:

VANITY FAIR,

NEW YORK STARS,

CAY MASQUERADERS,

CUS HILL'S NOVELTIES.

PRICE & HART, Attorneys, Stewart Building, 280 BROADWAY, NEW YORK.

THE KING IS DEAD! LONG LIVE THE KING! AMERICA FOR AMERICANS.



Mr. Edward L. Bloom

is happy to announce that the

PRESS, PULPIT AND PUBLIC

OF

VIRGINIA	N. CAROLINA
S. CAROLINA	GEORGIA
ALABAMA	MISSISSIPPI
LOUISIANA	TEXAS
ARKANSAS	TENNESSEE
KENTUCKY	INDIANA
OHIO	MICHIGAN
ILLINOIS	WISCONSIN

Have Accepted,
Endorsed and Proclaimed

BANCROFT THE MAGICIAN

The Crowned King of the Magic World.

HIS SPECTACULAR PRODUCTION
Of MAGIC, MIRTH and MYSTERY

IS CONCEDED TO BE

The End-of-the-Century Marvel!

HIS NEW ILLUSION,

LEONII

In which a live woman is transformed into a PIERCE UNYANKABLE LION.

Is acknowledged to be THE MOST THRILLING, SENSATIONAL,
MAGICAL FEAT EVER ATTEMPTED.

All communications should be addressed to

EDWARD L. BLOOM, Room 101, 1402 Broadway, New York.

TOUR OF

MINNIE MADDERN FISKE

Under the Direction of Mr. A. M. PALMER,

Presenting a new play, from the German, by Marguerite Merington,

THE RIGHT TO HAPPINESS

CHARLES E. POWER, Manager, 1435 Broadway, New York.

MAHLER BROS.

SIXTH AVENUE AND 31st STREET.

Would call the attention of their Theatrical Customers, to their complete line of

Rouges, Grease Paints, Powders,
Make-ups, and Perfumery,

Both Foreign and Domestic,

AT CUT PRICES.

AUDITORIUM, TAMPA, FLA.

Seating capacity, fifteen hundred. Thoroughly equipped.

FIRST-CLASS ATTRACTIONS WANTED FOR JANUARY, FEBRUARY, AND MARCH.

Address R. W. WREN, Tampa, Fla.

CHAS. E. BLANEY'S

Production of his latest American comedy-drama.

"THE ELECTRICIAN"

With the following perfect cast:

MR. WILLIAM MORRIS,
MR. P. AUG. ANDERSON,
MR. ARTHUR E. SPRAGUE,
MR. RICHARD QUILTER,
MR. WILL F. PHILLIPS,
MR. J. H. BRADBURY,
MR. JOHN C. INCE,
MR. RICHARD P. COOKE,

MISS ANNIE WARD TIFFANY,
MISS JEAN WILLIAMS,
MISS ETTA HAWKINS,
MISS NETTIE BOURNE,
MISS CAROLINE BUSBY,
MISS AMELIA ADAMS.

The Empire Quartette and 25 others.

HUNGARIAN ORCHESTRA.

To be produced Jan. 25, Boston, two weeks.

Then New York city—Indefinite.

STOP THIEF WARNING TO LOCAL MANAGERS

THERE IS BUT ONE TEAM of three-comedy stars known as

MURRAY & MACK

They are playing this season

FINNIGAN COURTSHIP

Management Joe W. Spear. They have no connection with other so-called "Murray and Mack" companies. Beware of the counterfeit and wait for the genuine.

PROCTOR'S LELAND OPERA HOUSE

F. F. PROCTOR, Manager. C. H. SMITH, Asst. Manager.

ALBANY, N. Y.

OPEN
TIME

Playing the most successful season and largest business that the Leland
Has Had in Many Years!
Open FEB. 15, 17.
MARCH 1, 3, 10, 12, 20.
Not half time enough for applications.
Address C. H. SMITH, ALBANY, N. Y.

NOTICE ALL MANAGERS

CLAIR M. PATER'S CLAIM TO THE MERRY WORLD

KNOW ALL MEN BY THESE PRESENTS,
That I, J. Holmes Martin, New York City, N. Y.,
party of the first part for and in consideration of the
sum of One Dollar lawful money of the United States to
me in hand paid at or before the signing and delivery
of these presents by CLAIR M. PATER, of New York
City, N. Y., party of the second part the receipt whereof
is hereby acknowledged have bargained and sold and by
these presents do grant and convey unto the said party
of the second part his executors, administrators and
assigns all my right, title and interest in and to a cer-
tain play known as THE MERRY WORLD, together
with all the properties and costumes, etc., connected
therewith. TO HAVE AND TO HOLD the same unto
the said party of the second part his executors, admin-
istrators and assigns forever. And I do for myself, my
heirs, executors and administrators covenant and agree
to and with the said party of the second part to war-
rant and defend the sale of the said THE MERRY
WORLD hereby sold unto the said party of the second
part his executors, administrators and assigns against
all and every person and persons whomsoever.

IN WITNESS WHEREOF I have hereunto set my
hand and seal the eleventh day of May in the year one
thousand eight hundred and ninety-six, J. HOLMES
MARTIN, [s. s.] sealed and delivered in the presence
of SAMUEL W. ROMAIN, State of New York, City of
New York, County of New York, ss., on the eleventh
day of May in the year one thousand eight hundred
and ninety-six before me personally James J. Holmes
Martin to me known and known to me to be the in-
dividual described in and who executed the foregoing
instrument and duly acknowledged that he executed the same.

(Signed) SAMUEL W. ROMAIN,
Notary Public, New York Co., No. 64, [s. s.]
OFFICE OF THE REGISTER OF DEEDS, ETC., ss.
City and County of New York.

I HAVE COMPARED THE ANNEXED COPY with
an instrument filed in this office on the twenty-sixth
day of May A. D. 1896 at twelve o'clock forty-two min-
utes p. m. Number 22,904, Bill of Sale and certify the
same to be a correct transcript therefrom, and of the
whole of said instrument.

In testimony whereof, I have hereunto subscribed my
name and affixed my official seal this twenty-
fourth day of November, 1896.
(Signed) WILLIAM SCHMER,
Register.

The above is a certified copy of the original Bill of
Sale, and all managers will please take note thereof.
CLAIR M. PATER.

To Let on Royalty

The Romantic Sensational Drama

"F" OR BRANDED

As played by the late Edward L. Davenport.
Address EDGAR L. DAVENPORT.
DRAMATIC MIRROR.

WILLIAM CALDER'S ENTERPRISES

IMMEDIATE OPEN

Time Wanted

FOR

NORTHERN LIGHTS

WILLIAM CALDER,

Sole Prop. and Mgr.

100 BROADWAY, N. Y.

E. E. ZIMMERMAN, Representative.

PROCTOR'S

AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, ALBANY, N. Y.

STARS AND COMBINATION.

PROCTOR'S THEATRE, 23D STREET,

ORIGINAL CONTINUOUS VAUDEVILLE.

High-class vaudeville all the time from 11 A.M. until nearly 11 P.M.

PLEASURE PALACE,

60th Street East, bet. Lexington and 5th Aves., NEW YORK.

FIRST-CLASS VAUDEVILLE ARTISTS

WANTED AT ALL TIMES

write for dates. Consider advance a polite negative.

Address all communications to F. F. PROCTOR,

Proctor's Theatre, 23d Street, near Sixth Avenue,
NEW YORK.

CASTLE SQUARE OPERA CO.

ORIGINAL NO. 1

of Castle Square Theatre, Boston, Mass.

5th Broadway consecutive performance Nov. 27, 1896.

J. J. JAXON, General Director.

OPEN GOOD FEBRUARY TIME

Also few good dates in MARCH and APRIL.

The Tootle Theatre, St. Joseph, Mo.

Address C. U. PHILLEY, Manager.